

# Billboard

NEWSPAPER



VOLUME 97 NO 44

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

NOVEMBER 2, 1985/\$3.50 (U.S.)

## Dealers Predict Merry Christmas Optimism Prevails Despite CD Pinch

BY FRED GOODMAN

**NEW YORK** Music-video retailers are confident that the proper mix of LPs, cassettes and home video titles can make this Christmas their best yet. This rosy prospect holds despite continuing fill problems on the Compact Disc front and a shorter holiday selling season because of

the late arrival of Thanksgiving weekend.

"We've tried to keep it in perspective," says Steve Bennett, vice president of purchasing for the 160-store Record Bar chain of Durham, N.C. "It's easy to lose focus when you look at the problems with CD fills, but we're not living and dying

(Continued on page 51)

## Firms Target Mass Merchandisers Vid Distrib Clash Sharpens

BY TONY SEIDEMAN

**NEW YORK** The most sale-oriented fourth quarter in home video history has sharply increased the conflict concerning direct distribution between distributors and suppliers.

Sturping up the mix is a slate of promotions geared for the sophisticated, high volume stores that are also the biggest targets for direct distribution.

In order to achieve the high goals that have been set, this season's promotions by major home video manufacturers have to get extensive exposure from sale-oriented mass merchandisers. The rental-oriented video specialty stores reached by the existing distribution network simply can't do the kind of sell-through the manufacturers need for their promotions, according to these companies' spokespersons.

At the same time, the distribution is so overloaded, with a volume of 500 or more new titles a month, that manufacturers say even the biggest suppliers can't get the attention they deserve.

"Paramount doesn't have a burning desire to sell direct. We do, however, have a burning desire to see our product represented properly," says Paramount Home Video vice

president of sales and marketing Eric Doctorow.

Doctorow isn't the only manufacturing executive who says he feels that way. Facing a huge number of

(Continued on page 51)

## Last Minute Blockbusters? SUPERSTAR RELEASES SET FOR HOLIDAYS

BY PAUL GREIN

**LOS ANGELES** Santa and his helpers are hoping to have new studio albums by Lionel Richie, Marvin Gaye and Bob Seger ready in December, to help put an extra kick in the holiday release punch. Other superstar releases set for November and December include new titles by New Edition, Pat Benatar, Bob Dylan, Asia, Sade, the Clash, Tom Petty & the Heartbreakers and Aerosmith, as well as the first album by Arcadia, the latest Duran Duran spinoff.

Richie's album, expected in mid-December, will include the leadoff single "Say You Say Me," which is featured in the new Taylor Hackford film, "White Knights." In fact, Motown was forced to move up the release of the single after Columbia

Pictures, which distributes the film, sent tapes of the song to key radio stations.

The album, as yet untitled, will be the third of Richie's solo career. Between them, the first two have sold more than 12 million copies in the U.S., spawned eight top 10 singles and won three Grammy Awards.

Seger's album, "American Storm," is also due in December. It will be his first new release since "The Distance" nearly three years ago. Seger's last six albums have gone platinum, and his last five have each produced at least one top five hit.

Preceding Seger's album on Capitol is Arcadia's "So Red The Rose," due Nov. 18. The group features the three members of Duran Duran who weren't involved in the recent platinum Power Station project: Si-

mon LeBon, Nick Rhodes and Roger Taylor. The album also features such guest stars as Sting, David Gilmour and Grace Jones, who sings on the "Election Day" single. All four of Duran Duran's full-length albums have gone platinum.

A Columbia collection of standards from the late solo great Marvin Gaye entitled "Mellow Marvin" could make a last-minute debut in stores.

New Edition, which went platinum with its last MCA album, will be back with two new releases before the holidays. A studio album, "All For Love," is due Nov. 6, and a six-track EP, "Christmas All Over The World," is due Nov. 18. The latter title includes five originals and a cover of a Jackson Five Christmas song.

Elton John will also be represented with two new albums in November, though on different labels. Geffen will release his new studio album, "Ice On Fire," Nov. 4, while

(Continued on page 51)



You and a guest are cordially invited to attend the release of Onco Bongo's new album "Dead Man's Party" (MCA 5565) featuring the new single "Just Another Day" (MCA 5276) and their hit "Wired Science" (Dress appropriately, RSVIP Onco). Bongo 518-508-4110



**PASSIONE** New from **LIUCIANO PAVAROTTI** 12 favorite Neapolitan love songs, sung with the special magic that only the great Pavarotti has. **PASSIONE** is sure to be everyone's chart topper. Shipping in November. London Compact Discs, LPs and Cassettes CD 417 117-2 • LP 417 117-1 • MC 417 117-4

## Grammy Radio Specials Set

BY KIM FREEMAN

**NEW YORK** The 1986 Grammy Awards, scheduled for Feb. 26, will be offered to radio broadcasters in an unprecedented series of specials.

During the week preceding the CBS-televized awards ceremony, a total of nine two-hour radio specials will be offered to various formats with music and interviews from the top contenders in each genre. The coverage will culminate in an exclusive, live segment broadcast from the post-ceremony backstage festivities.

(Continued on page 30)

**CUT THE CLASH!**

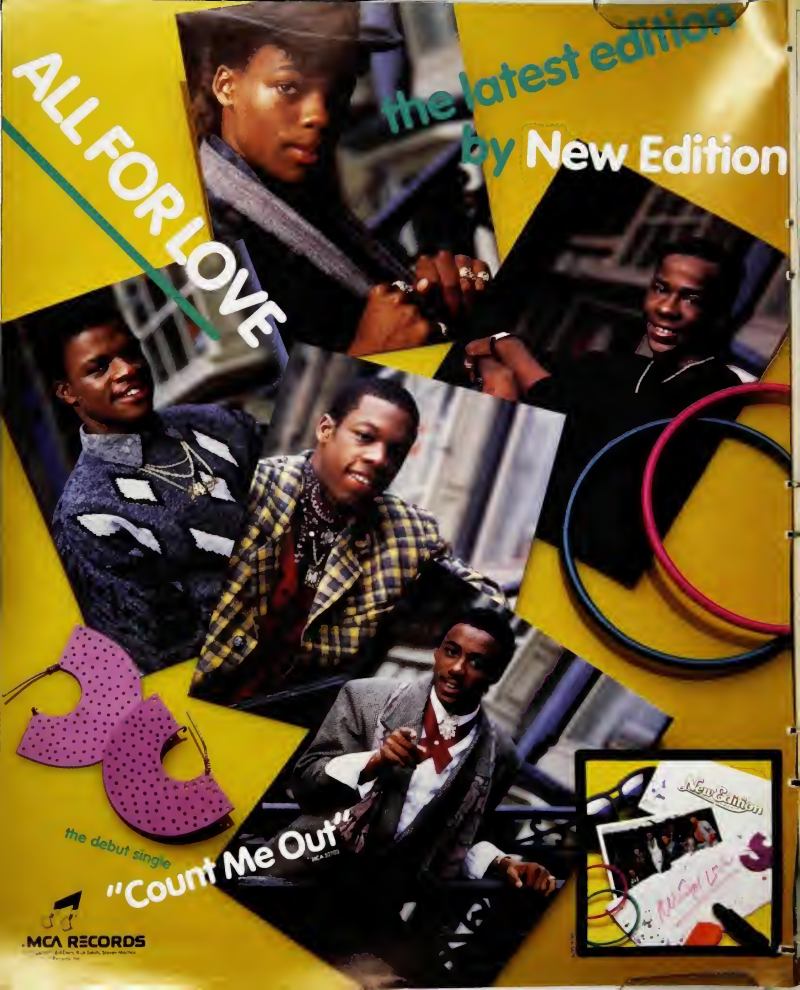
**CUT THE CRAP**

12 GREAT NEW CUTS. IN STORE, NOV. 18.

ON EPIC RECORDS, CASSETTES AND COMPACT DISCS.

PRODUCED BY JONAS MEYERSON. \*EPIC, \*A&R, \*CLASSMATES BY CBS INC. • 1985 CBS INC.

ADVERTISEMENT



ALL FOR LOVE

the latest edition  
by New Edition

3

the debut single

"Count Me Out"  
MCA STYL



  
MCA RECORDS  
© 1985 MCA Records, a Division of MCA Inc.

# IN THIS ISSUE

VOLUME 97, NO. 44

NOVEMBER 2, 1985

**1 NEWS** =New studio albums by Lionel Richie, Marvin Gaye and Bob Seger, among other superstars, are due in November and December. =Retailers are confident that this Christmas season will be their best yet. =The 1985 Grammy Awards are being offered to record broadcasters in an unprecedented series of specials. =The conflict between video wholesalers and suppliers over direct distribution is growing. =3/RIAA, Shipment's level off in first six months of 1985. =NARM board says No. to ratings systems, warnings on recordings. =4/Kraigen organizes "Hands Across America" drive for U.S. poor. BMA calls for music industry to divest itself of interest in South Africa.

- |                       |                            |
|-----------------------|----------------------------|
| 4 Executive Turntable | 66 Latin                   |
| 18 Newsmakers         | 66 Classical               |
| 17 Gospel             | 72 Album & Singles Reviews |
| 61 Jazz               | 73 Grass Roots             |
| 63 Dance Traz         | 82 Inside Track            |

**9 INTERNATIONAL** =An 8% uptick replaces West German market. =9/Newsline: Hottel.

**10 COMMENTARY** =Guest Column: Shorewood's Floyd Glineret says 4-by-12 custom graphics bode well for cassettes—and tests back that up. =Letters.

**11 RADIO** =Radio stations get the picture on Videoclips. =12/Out of the Box. =12/Newsline. =14/Vox Joy X. =17/Veterhits#217 Featured Programming. =21/Washington Roundup.

**22 RETAILING** =Wherehouse seeks to cut down incidence of shoplifting of video product. Gift items bolster sales, reports Budget meet. =23/On the Beam. =26/News Releases

**28 VIDEO RETAILING** =National Video says "Pay Per Transaction" looms as future policy.

**38 HOME VIDEO** =Broadcast tv may be home for home video awards in 1986. =33/Newsline. =14/Vox Joy X. =46/MTV Programming.

**41 PRO AUDIO/VIDEO** =SII sets digital research programs, moves to new facility. =Audio Track. =Video Track. =Sound Investment.

**HV-1 SPOTLIGHT ON HORROR VIDEO**

**43 VIDEO MUSIC** =VH-1 showing all CMA awards seen as good sign for country music. =New Video Clips. =46/MTV Programming.

**47 TALENT** =Freddie Jackson is a talent surprised by crossover success. =49/Talent in Action: Dira Strails, James Taylor. =49/Boxscore.

**51 COUNTRY** =CMA meal hears rosy view of country scene. =Nashville Scene.

**57 BLACK** =Gospel music is making inroads in black radio and dance clubs. =The Rhythm & The Blues.

**64 CLASSIFIED ACTIONMART**

**64 CANADA** =

**74 UPDATE** =Newsline. =Calendar. =Lifelines. =New Companies.

**CHARTS** =6/Chartbeat: First vinyl soundtrack to hit No. 1 on Billboard's Top Pop Albums chart since 1959.

<b>Top Albums</b>	<b>Hot Singles</b>
20 Rock Tracks	14 Hot 100 Singles Action
23 Compad Discs	21 Adult Contemporary
25 Country	51 Country Singles Action
60 Black	54 Country
61 Spontal	57 Black Singles Action
66 Latin	58 Black
68 Hits of the World	62 Dance/Dance
76 Top Pop	68 Hits of the World
	70 Hot 100
<b>Top Video/Computer</b>	
25 Computer Software	
28 Kid Video	
22 Videocassetts Rentals	
33 Videodisks	
34 Videocassette Sales	

©Copyright 1985 by Billboard Publications, Inc. BILLBOARD MAGAZINE (ISSN 0006-2510) is published weekly (except for the last week in December) by Billboard Publications, Inc., One Astor Place, 1515 Broadway, New York, N.Y. 10036. Subscription rate: annual rate, Continental U.S. \$19.00. Second class postage paid at New York, N.Y. and at additional mailing offices. Postmaster: Please send address changes to Billboard, P.O. Box 448, Hightstown, N.J. 08520. Second class postage paid at New York, N.Y. and at additional mailing offices. We serve and back copies of all published ads available on microfilm from Kluwer Microfilm, One Water Street, White Plains, N.Y. 10610 or Xerox University Microfilms, 300 North Zeeb Road, Ann Arbor, Mich. 48106. Postmaster, please send changes of address to Billboard, P.O. Box 443, Hightstown, N.J. 08527. (609) 786-1649.

# RIAA: Manufacturer Shipments Level Off LPs Drop, C/Ds & Cassettes Gain in 6 Month Recap

BY IS HOROWITZ

**NEW YORK** The value of record music shipped to the trade by U.S. manufacturers during the first six months of 1985 rose marginally compared to the same period a year earlier, even as net units dropped.

Essentially flat overall results, disclosed in figures released last week by the Recording Industry Assoc. of America (RIAA), are seen as a positive "maturing" factor by some analysts in view of rapid recovery and real growth a year ago. Although concern is being shown at a more precipitous drop in LP shipments than anticipated.

The RIAA, however, is being registered at the phenomenal less in Compact Disc shipments disclosed in the RIAA data—although some express disappointment at the

modest gain by prerecorded cassettes, a configuration which recently had demonstrated double-digit percentage increases.

The RIAA tags unit shipments of all recorded product for the half year at 299.2 million, worth \$1,901 million at suggested list. A comparison with the same period in 1984 shows units down 4.3% from 312.5 million, and value up 0.1% from \$1,929.7 million. Gains a year ago compared to 1983 were 18% for units and 15% for dollars, respectively.

Jerry Shulman of CBS Records, who chairs the RIAA market research committee, suggests that the heifer increase a year ago might be attributed in part to injection into the distribution pipeline of large quantities of liquidated merchandise. "The industry has fin-

ished its enemy," he says. Shulman also points to fewer blockbuster releases compared to the year before, and a probable reduced impact on sales from MTV and other music video, though he did voice surprise at the leveling off of cassette shipments.

Shipment of LPs (including EPs) for the six-month period this year came to 78.9-million units, says the RIAA, down a resounding 21% from 1984's 99.2 million units, but at \$562.2 million, was 19% less than 1984's \$735.6 million. The shift from the prior year (1983) had been practically zero in units and down a modest 6% in dollars at suggested list.

Cassette shipments for the period this year totaled 151.1-million units valued at \$1,057.2 million. The gain

(Continued on page 80)

## NARM 'Unanimously' Against Ratings System's Problems 'Would Far Outweigh Benefits'

BY IRV LICHTMAN

**NEW YORK** The board of directors of the National Ass. Of Recording Merchandisers (NARM) is "unanimously opposed" to the establishment of a rating system or warning label on recordings. However, the association, while defending rights of free expression, calls for voluntary efforts by all segments of the industry to "assure that industry product remains within the boundaries of good taste."

The trade group's position on ratings, formulated at a board meeting in Nashville Oct. 14, runs counter to its manufacturer counterpart, the Recording Industry Assn. Of America (RIAA), which has called for voluntary compliance by labels in the use of a parental guidance sticker on albums judged to contain explicit lyrics on sex and drugs.

In opposing ratings or a warning sticker, the board said it had concluded that "the problem which would be created by efforts to review and assess the more than 25,000 new songs which are written annually would far outweigh the benefits to be gained. Such an effort might not only stifle creativity and freedom of expression but also might well deprive the general public of songs that would otherwise be appropriate."

In addressing what it regards as a "very small fraction" of the total number of songs with controversial lyrics, the board stated that the "best solution for this problem lies in developing a sense of accountability on the part of the creative community. Artists must be made to realize that, in addition to the moral issues, lyrics which are objectionable to the general public will cause the song to suffer. Airplay will lessen and retailers and distributors will have concerns about attempting to sell such songs. Thus, the songwriter will suffer much more from songs containing inappropriate lyrics than might otherwise be the case."

While the RIAA agrees with NARM that only a small number of lyrics would be considered objec-

tionable, a spokesperson at the association said in response to the NARM board's position that the manufacturer's goal still regards a parental guidance notice as being in the "best interests of concerned par-

ents of young children. We tried to find a reasonable compromise. In using MCA, A&M and Geffen, we have declared that they will not con-

(Continued on page 80)

## Mock Video Deal At Confab Billboard Announces Agenda

**LOS ANGELES** The legal seminar at Billboard's 7th Annual Video Music Conference—"Releasing the Final Print: Getting to the Deal," will take the form of a mock music video property distribution negotiation scripted to touch on various legal issues. The conference is scheduled for Nov. 21-23 here at the Sheraton Premiere Hotel, Universal City.

Session leader for that non-traditional class is Stephen J. Frates, who takes place Saturday (23) is Jim Gianopoulos, vice president, legal and business affairs, RCA/Columbia Pictures International Video. Role players include: Mickey Shapiro, MRS Enterprises; Jerry Hausfater, vice president of Media Home Entertainment's business affairs; and Bob Emmer, home video director of business affairs with MGM/UA Entertainment Company.

In another update, Bob Rosen, director for the National Center For Film & Video Preservation at the American Film Institute, has been chosen to moderate the special "Movies & Music" seminar, which will be sponsored by SM and presented by the AFI. The panel will deal with aesthetics and craft issues from the perspective of film directors.

The makeup of other panels, now in the final stages of completion, includes:

"Listening to the Screen," a discussion of the increasing significance of music in film and television, with Fred Lyle, The Paramount associate producer; Joel Schumacher, "St. Elmo's Fire" director; Steve Bedell, Paramount Pictures music vice president; Elliott Lurie,

twentieth Century-Fox music vice president; Becky Sharkey Mancuso, Magistrate president; Danny Goldberg, president, Gold Mountain Records; Gold Spaceship Management, and Paul Cooper, senior vice president, Atlantic Records.

"Video Music: From Promises to Profits," a frank look at how music video is fairsing in the home market, by Jerry Sharrel, MCA Home Video; Ron Rich, Pioneer Video; Robert Blatter, RCA/Columbia Pictures Home Video; Tim Clott, Paramount Home Video; Lou Kwiker, CEO, Warehouse Entertainment; Dan Davis, Capitol Records Group Distribution Services; Saul Melnick, MGM/UA Home Entertainment; Ian Raffini, Vestron; Ken Ross, CBS/Fox Video Music; and John O'Donnell, Sony Video Software Operations.

"RPM to Frames-Per-Second," a record company panel with Len Fasand, PolyGram Music Video U.S.; David Altman, Warner Bros. Warner Music Video; Arnon Andon, Columbia Records; Bob Young, Capitol Records; Jay Berger, IRS Records; Mark Ely, Atlantic Records; Harvey Leeds, Epic; and Clay Baxter, EMI America.

"Programming for Depth of Field," an overview programming discussion with John Weaver, John Weaver Productions; John Ruscini, MGM/UA Home Entertainment Group; Mark Lawrence, Earth Sky And Open Sky Productions; Dann Korman, Earth Sky And Open Sky Productions; Harvey Leeds, Epic; and Clay Baxter, EMI America.

(Continued on page 80)

# Year-End Hot Album Releases

Eighteen albums are due for release in November and December by acts that went gold with their last studio releases. All are single-disk collections listing for \$8.98, unless otherwise noted.

ARTIST	TITLE	LABEL	DATE	PRODUCER
ARCADIA	SO RED THE ROSE	CAPTOL	NOV. 18	ALEX SACRA ARCADIA
ASIA	ASTRA	GEFFEN	NOV. 11	MIKE STONE, GEORGE DUNNIP
PAT BENATAR	SEVEN THE HARD WAY '99	CHRYSALIS	NOV. 13	MIKE CARLUCCI, JOE CHICARELLI
THE CLASH	CUT THE CRAP	COLUMBIA	NOV. 14	THE CLASH, JOE ROSSIGNOLI
CHRISTOPHER CROSS	EVERY TURN OF THE WORLD	WARNER BROS.	NOV. 6	MICHAEL O'BRIEN
DOKKEN	UNDER LOCK AND KEY	ELEKTRA	NOV. 22	MICHAEL RAGANER
BOB DYLAN	THE BEST OF DYLAN (live-record boxed set)	COLUMBIA	NOV. 6	MARQUEE
ELTON JOHN	ICE ON FIRE	GEFFEN	NOV. 6	GUS DUKESON
ELTON JOHN	YOUR SONGS (ballad hits)	MCA	NOV. 25	GUS DUKESON
NEW EDITION	ALL FOR LOVE	MCA	NOV. 6	MARQUEE
NEW EDITION	CHRISTMAS ALL OVER THE WORLD (six-song EP, \$6.98)	MCA	NOV. 18	MARQUEE
TOM PETTY & THE HEARTBREAKERS	PACK UP THE WHOLEY (double live set, \$10.98)	MCA	NOV. 25	TOM PETTY, MIKE CAMPBELL
HERMAN FRARBELL (The Scorpions)	HERMAN ZE GERMAN & FRIENDS (live album)	CAPTOL	NOV. 18	HERMAN FRARBELL
LIONEL RICHIE	untitled	WOTTON	DEC. 15	LIONEL RICHIE, JAMES ANTHONY, ERNEST HINES
KENNY ROGERS	SHORT STORIES (story song retrospective)	LIBERTY	NOV. 15	LARRY BUTLER
SADE	PROMISE	PORTLAND	NOV. 14	ROBIN MILLER
BOB SEGER & THE SILVER BULLET BAND	AMERICAN STORM	CAPTOL	DEC. 15/16	BOB SEGER, PUNCH ANDRUS
BARBRA STREISAND	THE BROADWAY ALBUM	COLUMBIA	NOV. 4	PIER MARCEL LEUNG, GUNNAR BRADSTROMER



**Here's To Success.** Show celebrating the success of Huey Lewis's recent No. 1 single "The Power of Love," and enjoying the fall weather on the Pacific Ocean of the Los Angeles coast are Chrysalis' president Jack Crago, left, chairman Chris Wright, center, and executive vice president Jeff Aldrich. The three were joined by staffers from the label's L.A. office for the annual boat ride to raise their glasses to current and future success.

## Executive Turntable

**TRADE GROUPS.** Edward P. Murphy is appointed president and chief executive officer of the National Music Publishers' Assn. (NMPA) and Irwin Z. Robinson is named chairman of the board in New York. Murphy was president of the Harry Fox Agency, NMPA's mechanical licensing service. Robinson will continue as president of the Chappell/Intersong Music Group—USA.

**RECORD COMPANIES.** CBS Records promotes George N. Becker director of financial analysis and budgets in New York. He was director of corporate accounting.

**HOME VIDEO.** MCA Home Entertainment Group names Sandra Berchin vice president of business affairs in Universal City, Calif. She was a partner at the Beverly Hills-based law firm of Rosenfeld, Meyer and Susman.

Stuart C. Snyder is elevated to the newly created post of executive director of public performance video and non-theatrical at MGM/UA Home Entertainment in New York. He was director of sales and marketing for non-theatrical.



**PRO AUDIO/VIDEO.** Scott Harris joins Edite!/Chicago as Paint Box, special effects and computer animation specialist. He was news graphics producer with WLS-TV.

The magnetic tape division of Agfa-Gevaert names Scott Kaplan and James Rouse technical sales representatives in Los Angeles. Kaplan was assistant sales director at Studio Film & Tape. Rouse was sales representative for ML Tape Duplicating.

Monster Club in San Francisco, Calif. promotes Paul Stubblebine to sales manager of worldwide operations and names Karen A. O'Brien marketing manager. Stubblebine was national sales manager for the firms pro audio group. O'Brien joins from Lechmere.

Tom Irbly becomes operations manager at Valley People in Nashville. He was owner of Studio Supply, where he designed studios and supplied equipment packages for various artists.

**PUBLISHING.** Larie Harbough is appointed talent acquisition consultant at MCA Music in Los Angeles. She was creative manager at CBS Songs, West Coast.

Scott Borchetta joins MTM Music Group in Nashville as associate national promotion director. He served in a similar capacity at Mike Borchetta Promotions.

Gerry Teifer is appointed assistant general manager at Acuff-Rose/Orpheyland Music in Nashville. He was vice president and general manager of ATV Music Inc.

**RELATED FILMS.** Rick Krilm is appointed manager of talent relations for MTV and VH-1. He was previously business manager for MTV and VH-1.

NBC Entertainment Group promotes Sharon Wolfe to senior vice president in Canoga Park, Calif. She was vice president of administration for (Continued on page 72)

## Kragen Readies Another Mega-Event 'Hands Across America' to Reach Out to Hungry Here

BY LINDA MOLESKI

**NEW YORK USA** For Africa organizer Ken Kragen revealed plans here Tuesday (22) for a new mega-event to help combat domestic hunger and aid the homeless. The project, "Hands Across America," will link 6 to 10-million people in a "human chain" from coast-to-coast on Sunday, May 25—during the Memorial Day weekend. Kragen, hopes to generate \$50-\$100 million for America's poor. Artists Bill Cosby, Kenny Rogers and baseball superstar Pete Rose are co-characters for the event, and at least two more co-characters are expected to be filled.

As the event is envisioned, Americans will stand hand in hand and sing "America The Beautiful" and "We Are The World" along a 3,980-mile route stretching from the Statue of Liberty in New York to a point on the Pacific Coast in Los Angeles. A network of radio stations will simulcast the event. Kragen said the chain will connect 16 states and the District of Columbia, passing through approximately 65% of the U.S. population.

Production costs for the event will be approximately \$18.5 million, said Kragen. "To underwrite it, we have been seeking four or five corporate sponsors," he noted. The first major firm to come forward was the Coca-Cola Co.

For those wishing to be a link in the chain, a minimum \$10 contribution is required. With a \$10 pledge, support will get a certificate and a map indicating where they'll be on the route line. For \$25 a visor and official radio will be added, and for \$50 or more participants will also receive a T-shirt.

Kragen assured that money raised by the event will be mostly with the name care as USA For Africa. He noted that 10% will go for immediate emergency assistance; 50% will support existing programs for the poor; and the remaining 40% will fund new programs, including tenant-owned housing projects, locally supported job programs and food coops. Funds will be administered through the USA For Africa Foundation.

## BMA Calls For Divestiture Of South African Interests

BY NELSON GEORGE

PHILADELPHIA The Black Music Assn. is urging the record industry to divest itself of all commercial interest in South Africa, the organization's president Ewart Abner announced at the BMA's 18th annual conference here Oct. 18. Abner said this was the BMA's new official position at a panel discussion titled "The Evils of Apartheid." At the New Music Seminar (Billboard, Oct. 12) BMA chairman Dick Griffey said the black trade organization supported the cultural boycott of South Africa, but did not go so far as to advocate divestiture. Instead, he suggested that the industry follow the lead of his Solar Records operation and put all South African revenues into a trust fund for distribution to anti-apartheid forces. A meeting between Griffey and representatives of the African National Conference, leaders of internal opposition against the Pre-

torians government, had "turned him around," according to Abner. In support of this new position Griffey, a board member of the Recording Industry Assn. of America, is bringing a formal petition to the RIAA from the ANC asking for divestiture. An RIAA spokesperson said last week RIAA president Stan Gortikov had received no such statement.

After stating that "record companies should get out of there," Abner went on to say the BMA was now urging that recording artists and songwriters "should exclude South Africa" when negotiating contracts, reserving those rights to themselves to prevent their music from being distributed in South Africa. "We in the record industry have a responsibility to deal with what we can deal with," said Abner in regard to attacking South Africa's apartheid system.

It was also announced by BMA (Continued on page 72)

# HOOTERS. PLATINUM IN PROCESS.



After six months, Hooters have an album that's exploded past 700,000 units and on its way to platinum. Two singles and videos getting massive exposure on radio and MTV™ ("And We Danced" and "All You Zombies"). And a sound that's so distinctive, they're already being booked as concert headliners!

Hooters have come a long way in a short time. And this is just the beginning!  
Hooters. "Nervous Night."

## ARTIST DEVELOPMENT IN PROGRESS, FROM COLUMBIA RECORDS.

Produced by Rick Chertoff for Uncle Webb Productions.  
"Columbia" and "CDS" are trademarks of CBS Inc. ©1985 CBS Inc.



# Home Taping Bill Set For Senate Hearing

BY BILL HOLLAND

WASHINGTON The Senate version of the music industry-supported audio home taping bill, providing for royalty payments on the sale of blank tape and recorders, has been scheduled for a hearing by the Senate Copyright Subcommittee Wednesday (3).

A witness list will include testimony from recording industry officials and other members of the music industry coalition supporting the Mathias bill, S. 738. (On the front page, a consortium of electronics industry will also give testimony, along with officials from the Audio Recording Rights Coalition (ARRC), the professional group of the National Music Publishers' Association, and some retail and consumer members.

A spokesperson from the Reagan Administration's Working Group on Intellectual Property, a Cabinet Council subgroup, and the new Registrar of Copyrights, Ralph Oman, will also appear to give government views of the proposal.

The hearing scheduling sets in motion legislative movement on the Senate side that proponents hope will be strong enough to guide it to full Judiciary Committee markup, and to cause a "ripple effect" in the House. Here, a sensor bill has been introduced but no hearings have been yet scheduled.

Rep. Robert W. Kastenmeier (D-Wis.) has been chairman of the House subcommittee that deals with copyright

issues, has said he does not favor such legislation, but left open the possibility of holding hearings in 1986, if the Senate bill picks up enough support (Billboard, Oct. 19). The opponents of the bill, largely Japanese manufacturers, have begun a grass-roots lobbying campaign aimed at college-age music listeners and retailers to convince them that the bill, which slaps a royalty on music tape recorders and blank tape to order to compensate copyright owners for financial loss from home taping, is anti-consumer and will give record companies an unjustified windfall profit.

The manufacturers have publicly stated they are willing to spend millions of dollars over the next 10 years to defeat such legislation, a position recording industry leaders have termed "arrogant" considering the more than \$1.5 billion in losses due to home taping they now claim.

The Senate version of the bill was introduced Oct. 7 by Sen. Charles McC. Mathias (R-Md.). Mathias is also the Chairman of the Senate Copyright Subcommittee. The House version, H.R. 2911, was introduced June 27 by Rep. Bruce McClellan (D-Md.). The Mathias bill presently has 10 cosponsors; the Morrison bill, 18. Royalties could bring the industry more than \$200 million yearly, according to its sponsors.

In other copyright legislation in Congress, Sen. Strom Thurmond

(R-S.C.), according to sources, is planning "shortly" to introduce a Senate version of a bill which would mandate source licensing of music on syndicated programs shown on local television, an issue that has looked performing rights groups and broadcasters in court battles in recent years. A similar bill, H.R. 3521, was introduced in the House Oct. 8 by Rep. Frederick Boecher (D-Va.) and Rep. Henry Hyde (R-Ill.) Sen. Thurmond is Chairman of the Senate Judiciary Committee, to which the bill would be sent after copyright subcommittee passage.

Still waiting for a hearing schedule is S. 1384, a bill introduced in June by Sen. Arlen Specter (R-Pa.) that would "identify works" in execution of the Copyright Act, and favor songwriters and their heirs over publishers as beneficiaries of derivative works royalties in cases where authors have died.

(Continued on page 25)



Just The Way We Planned It, Atlantic Records' top brass help celebrate the launching of Phil Mickles' Thomas' debut album, "Livin' The Book Of My Life," at a gala party in Miami. The event also served to kick off the "Miami Vice" star's newly established label, Spacebox Records, which will be distributed by the former. Pictured from left are Atlantic's executive vice president and general manager Dave Grlow, vice president and general manager of black and white music operators Hank Calloway, Thomas, attorney Allen Jacob and Atlantic vice president Tom Erni.



by Paul Green

MCA's "Miami Vice" album this week becomes the first by soundtrack to hit No. 1 on Billboard's Top Albums chart since Henry Mancini's "The Music From Peter Gunn" in February, 1959. And Jan Hammer's "Vice" theme jumps to number two on the Hot 100, becoming the highest-charting theme since Joey Scarybury's "Greatest American Hero" peaked at two in August, 1981.

The "Miami Vice" soundtrack is MCA's second No. 1 album in just more than four months: The "Beverly Hills Cop" soundtrack was No. 1 the last two weeks of June. Before that, MCA had been shut out of the No. 1 spot for almost a decade, since Elton John's "Rock Of The Westies" in November, 1976.

Each of these top-charted soundtracks feature top 10 singles by Glenn Frey, who is having his best year since the '70s, when the Eagles earned four consecutive No. 1 albums.

By climbing to number two, the "Vice" theme becomes the highest charting instrumental hit since Vangelis' "Chariot Of Fire" (No. 1 in May 1982). It's also the highest-charting instrumental to theme since Rhythm Heritage's "Theme From SWAT" hit No. 1 in February, 1976.

Yanna Petridis of Virgin, Greece (we assume that's the name of the town) adds that Jan Hammer is only the second native of his state to top the Hot 100, to top five on the U.S. chart. The composer follows the group Heatwave, which includes two Czech members. The group's hit "Boogie Wonderland" climbed to number two in November, 1977.

STEVIE WONDER'S "Part Time

Lover" jumps to No. 1 on this week's Hot 100, 22 years and three months after he first topped the chart with "Fingertips—Pt. 2." That lengthens Wonder's lead as the artist with the longest span of No. 1 hits in chart history. He had established that record in October, 1964, when "I Just Called To Say I Love You" hit No. 1.

Runners-up to Wonder for the longest span of top-charted hits: Frank Sinatra (20 years, eight months), Johnny Mathis (20 years, eight months), Paul McCartney (19 years, 11 months) and Diana Ross (17 years, two months).

"Part Time Lover" also holds at No. 1 on this week's black and adult contemporary charts. It's only the second hit of Wonder's long career to reach No. 1 pop, black and AC, following "I Just Called." But "Part Time Lover" has an even broader appeal than that Oscar-winning hit, because it's also a dance smash. "Lover" jumps to number three on this week's dance/disco club play chart, and surges to two on the 12-inch singles sales chart. If it hits No. 1 on the club play chart, which seems likely, it would become the first single to reach No. 1 in all four formats—pop, black dance and AC—since the dance chart was introduced in 1974.

STARSHIP has one of the surprise hits of the year with "We Built This City," which leaps six notches to number seven. The song is already the third highest-charting hit of the group's 20-year career, following "Somebody To Love," which reached number five in 1967, and "Miracles" which climbed to number three in 1975.

All three of these hits marked new incarnations of the legendary

San Francisco-based band. "Somebody To Love" was the Jefferson Airplane's first chart hit; "Miracles" was their second chart entry as Jefferson Starship and now "We Built This City" in their first release as Starship, following the departure of founding member Paul Kantner.

(The members of Starship and Kantner discuss their separate careers. Talent, page 2.)

FAST FACTS: Two popular '80s bands crack the top 10 for the first time this week. Loverboy jumps to number nine with "Lovin' Every Minute Of It" while ABC leaps to number 10 with "Be Near Me," a former No. 1 dance hit. Loverboy just missed the top 10 two years ago when "Hot Girls In Love" peaked at number 11. ABC climbed as high as number 18 in 1982 with "The Look Of Love," another former No. 1 dance smash.

Dire Straits' "Brothers In Arms" drops to number two on this week's Top Pop Albums chart, but stays at number one for the eighth longest-running No. 1 albums by a British act in the post-Beatles era. The other albums by British acts to log nine or more weeks at No. 1 since 1970: "Elton John's Greatest Hits," (Peter) "Frampton Comes Alive!," Pink Floyd's "The Wall," Foreigner 4," the Rolling Stones' "Tattoo You," "Asia" and the Police's "Synchronicity."

Rene & Angela's "I'll Be Good" jumps to No. 1 on this week's dance/disco 12-inch singles sales chart, less than four months after the Mercury duo topped the black chart with "Save Your Love (Rhythm Is 1)."

WE GET LETTERS: Rich Appel of New York wrote in to share some of his favorite No. 1 and No. 2 title combinations, that is, what you get when you string together the titles of any particular week's No. 1 and No. 2 songs.

From August, 1979: "Bad Girls" and "Good Times." From January, 1965: "Like A Virgin" and "I Wanna Know What Love Is." From December, 1965: "Turn! Turn! Turn!" and "Over And Over."

# Senator Hollings Mulls 'Porn Rock' Lyric Bill

BY BILL HOLLAND

WASHINGTON Sen. Ernest Hollings, the former Democratic Presidential candidate from South Carolina, is discussing the possibility of introducing a bill that would mandate the publication of song lyrics on record album jackets, according to a spokesperson in his office.

The staffer said Sen. Hollings "has an eye to look into it," but added that to do this, because of the press of other business, "he has only been discussing it with various people and there's been no drafting yet."

Hollings is looking at the proposal as a means of helping parents determine whether songs are too violent, demeaning or sexually explicit for their children.

At the so-called "porn rock" hearings Sept. 19, Hollings styled the explicit lyrics quoted as "filth," and also said that a constitutional amendment specifically satisfied some of the concerns he has expressed.

The Hollings spokesman made it clear, however, that while the senator is interested in the proposal, (Continued on page 25)

# WEA Reports Record Qtr Int'l Sales Aid Showing

NEW YORK Warner Communications Inc. reports record third quarter earnings for its recorded music and music publishing division.

Operating income for the division was up 4% from \$22.7 million in 1984's third quarter to \$23.6 million in 1985, a new divisional high. At the same time, the division's earnings for the nine-month fiscal period ending Sept. 30 were \$78 million, representing an increase of 36% more than the same period in 1984.

The recorded music division's total operating revenues for the third quarter, however, remained basically unchanged, dropping slightly from \$295,284,000 last year to \$293,290,000 this year. Still, for the

first nine months of 1985, operating revenues increased considerably from \$566,286,000 in 1984 to \$642,157,000 in 1985.

WEA chairman and chief executive officer Steven Ross attributes much of the music division's success in the quarter and the first nine months of the year to contributions made by acts such as Madonna, Phil Collins, Motley Crue, Dire Straits and Ratt, as well as "very strong international results."

WEA also saw dramatic gains in its broadcast and cable communications division. Third quarter operating income increased more than 200%, from a 1984 loss of \$6.2 million (Continued on page 75)

YOU DON'T HAVE TO BE A TEXAN  
TO KNOW WHAT'S GONNA BE B.I.G.

W.A.S.P.

THE LAST COMMAND



FEATURING THE TRAIL BLAZING CUT,  
**BLIND IN TEXAS**



THE LAST COMMAND  
TOUR STARTS MID-NOVEMBER

Produced by Spencer Proffer for Pacific 0950

DEBORAH ALLEN □ LEWIS ANDERSON  
 □ SCOTT ANDERS □ MAX D. BARNES □  
 LANE BRODY □ JAN BUCKINGHAM □ PAT  
 BUNCH □ JOE CARBONE □ BRUCE CHANNEL  
 □ TOMMY COLLINS □ STEVE DAVIS □ JAMES  
 TERRY DOTSON □ HOLLY DUNN □ JIM DUNNE □  
 JIMMY FORTUNE □ JERRY FULLER □ MICHAEL  
 GARVIN □ LARRY GATLIN □ BARRY GIBB  
 □ MAURICE GIBB □ GERALD GOFFIN □  
 MARK GRAY □ LEE GREENWOOD  
 MERLE HAGGARD □ GARY HARRISON  
 □ HARLAN HOWARD □ WAYLON JENNINGS □  
 SAMMY JOHNS □ ROBERT JOHN JONES □  
 CRAIG KARP □ MURRY KELLUM □ MARY  
 ANN KENNEDY □ PAUL KENNERLEY (PRS)  
 FRED KOLLER □ TIM KREKEL □ SONNY  
 LEMAIRE □ DICKEY LEE □ JOHNNY LEE □  
 □ AMANDA MCBROOM □ BOB MCDILL □  
 ROY MARCUM □ J.D. MARTIN □ DAN  
 MITCHELL □ JOHN MOFFAT □ DENNIS  
 MORGAN □ BILL MONROE □ MICHAEL  
 MARTIN □ MURPHY □ VAN MORRISON □  
 ROGER MURRAH □ FRED NEAL □ KENNY O'DELL  
 J.P. PENNINGTON □ RAY PENNINGTON □ DOLLY  
 PARTON □ LEON PAYNE □ PAM PHILLIPS  
 SANDY PINKARD □ FREDDY POWERS □ EDDIE  
 RABBITT □ SHERIL D. RODGERS □ PAM ROSE  
 BEVERLY ROSS □ DON ROTH □ DWAIN H.  
 ROWE □ JOHNNY RUSSELL □ TROY SEALS  
 THOM SCHUYLER □ RANDY SCRUGGS

EDDIE SETSER □ DARLENE  
 VAN STEPHENSON □ TOM  
 □ JEFFERY DAVID STEVENS  
 HAROLD TIPTON □ RAFAVAN  
 □ CHRIS WATERS □ HANK  
 WILLIAMS □ MARK WRIGHT  
 ANDERSON □ SCOTT ANDERS  
 JAN BUCKINGHAM □ PAT BUNCH  
 CHANNEL □ TOMMY COLLINS  
 DOTSON □ HOLLY DUNN □ JIM  
 DUNNE □ JERRY FULLER □ MICHAEL  
 GARVIN □ LARRY GATLIN □  
 BARRY GIBB □ MAURICE GIBB □ GERALD GOFFIN □ MARK GRAY  
 LEE □ GREENWOOD □ MERLE HAGGARD □ GARY HARRISON  
 HARLAN HOWARD □ WYLON JENNINGS □ SAMMY JOHNS □  
 □ ROBERT JOHN JONES □ MURRY KELLUM □ CRAIG KARP  
 □ □ MARY ANN KENNEDY □ PAUL KENNERLEY (PRS) □ FRED  
 KOLLER □ TIM KREKEL □ SONNY LEMAIRE □ JOHNNY LEE □  
 DICKEY LEE □ AMANDA MCBROOM □ BOB MCDILL □ ROY  
 MARCUM □ J.D. MARTIN □ DAN MITCHELL □ JOHN MOFFAT □  
 □ BILL MONROE □ DENNIS MORGAN □ VAN  
 MICHAEL MARTIN □ MURPHY □ ROGER  
 O'DELL □ DOLLY PARTON □  
 J.P. PENNINGTON □ RAY PENNINGTON □ PAM  
 RABBITT □ FREDDY  
 ROSE □ BEVERLY  
 JOHNNY RUSSELL □  
 RANDY SCRUGGS  
 EDDIE SETSER  
 WHITEY SHAFER  
 TOM SHAPIRO □  
 MEL TILLES □ DAN TYLER

HAROLD TIPTON □  
 □ RAFAVAN HOY □  
 BILLY JOE WALKER  
 CHRIS WATERS □  
 HANK WILLIAMS JR.  
 LEONA WILLIAMS  
 MARK WRIGHT □  
 □ DEBORAH ALLEN  
 LEWIS ANDERSON  
 SCOTT ANDERS □  
 □ MAX D. BARNES  
 LANE BRODY □ JAN  
 BUCKINGHAM □  
 PAT BUNCH □ JOEY  
 CARBONE □ BRUCE  
 CHANNEL □ □ □ □  
 TOMMY COLLINS □  
 □ STEVE DAVIS  
 HOLLY DUNN □  
 □ JAMES TERRY  
 DOTSON □ JIM  
 DUNNE □ JIMMY  
 FORTUNE □ JERRY  
 FULLER □ LARRY  
 GATLIN □ MICHAEL  
 GARVIN □ BARRY  
 GIBB □ MAURICE  
 GIBB □ GERALD  
 GOFFIN □ LEE  
 GREENWOOD □

Congratulations to the winners of the 1985 BMI Country Awards.



Wherever there's music, there's BMI.



# ...NEWS... HOLLAND

**OUTCH RECORD COMPANIES** will show a 1985 first-half turnover—when stats are finally completed—at least 12% up on last year's Jan./June period, according to Jan Gaasterland, managing director of the Dutch Ten Days Record Event, an annual campaign aimed at promoting audio software nationwide to the 25-40 age group.

**THE MUSIC PUBLISHING** arms of record companies Ariola/Benelux and RCA/Benelux have merged as one result of the worldwide partnership between Ariola and RCA. Another joint venture will participate in the EVA project, a joint venture set up by EMI/Bovema, Virgin-Benelux and Ariola-Benelux. Main activity of the group is to initiate television merchandising activities.

**TWO MEMBERS** of Golden Earring, Holland's leading rock group for many years, guitarist George Kooymans and singer Barry Hay, have set up their own record label, King Records, to be distributed by Ariola in the Benelux territories. Alongside their own solo albums, the two plan to give breaks to new talent, first of which is "Born Boom" Manu via a single "Red Skies." Other newcomers are Barry Geers as Belgian act K-13 and S.S. singer-Drummer Max Grace.

**THE NETHERLANDS** Phonographic Museum has been moved from Amsterdam to a more spacious premises in Utrecht. It has the biggest collection of all European phonographic museums, ranging from tin-folios to Compact Discs.

**OUTCH MULTINATIONAL** electronics company Philips is to invest "millions of guilders," though the actual amount is unspecified, in its factory in the Belgium city of Hasselt. The plant, with a work force of 3,200, produces CD and LaserVision equipment.

**NETHERLANDS BAND** BZN looks set to top the two million unit sales in the Dutch market of all time before the end of the year, thus setting a new sales record for this territory, according to Phonogram managing director Jan Corduener. The group signed with the company in 1977 and its upcoming LP, "Maids Of The Mist," is the 11th.

## British Chain Launches Massive Reorganization

BY PETER JONES

LONDON W.H. Smith, one of Britain's biggest nationwide retail chains, is about to launch a massive reorganization of its 260 record/tape departments—primarily through the introduction of a radio station and video program presentation concept.

Beginning this week, each shop is to broadcast a 90-minute chart-style "radio show" hosted by top disk jockey David "Kid" Jensen, for six hours each day. The program will promote records on special offer and other sales initiatives.

And 211 of the stores will start showing a half-hour video, also hosted by Jensen, on much the same format as the audio offering, but running just for two hours around mid-day.

This expansion in Smith's record departments is separate from the specialist Sound FX record shops the group is to open (Billboard, Sept. 7). One of these is already trading in Slough, some 30 miles from London, and the chain is advertising for specialist staff to work in another 10 centers, mostly in southern England.

The Smith's audio and video presentations are being compiled from returns from the group stores. The audio show will include 20 tracks from the top 40 albums and five new singles of the week; the video will take tracks from the top 30 videos

and five new singles. Both are produced by Retail Video Productions, whose managing director Ray Goldsmith says: "We're including interviews with bands, and will tie in with tours and in-store promotions." The audio program is set to be replaced weekly, and the video every other week.

The Smith chain is insistent that the radio program is not a response to the Virgin FM station operating in that company's Oxford Street megastore.

Says David Roxburgh, Smith's music buying chief: "We've been planning the radio program for months and we've been running an in-store video format since mid-1984 in some stores. But the fact is that retailing cannot, and should not, stand still. We want to make all our stores look more modernistic in style."

"We know we have strong competition for the 15- to 24-year-old market, and our stores have got to appeal to that group."

Smith's previously said there was a good chance there would be a total of 300 Sound FX specialist outlets inside two years, providing suitable sites were available. These, though, are complementary to the existing, and now developing, group store record departments, which generate some \$95 million annually in record/tape sales.

The group's overall market share *(Continued on page 47)*

## European Dance Music: Continental Twist German Discos Are Window to Growing Singles Market

BY JIM SAMPSON

**MUNICH** An 8% upturn in the West German record industry's turnover for 1985 is forecast here by Friedrich Wottawa, chairman of the local IFPI branch and managing director of EMI. English-language product from domestic artists is seen as a key reason for this success.

Certainly the improvement has been accompanied by unprecedented international success for German acts and an increased chart share for national acts in the domestic market. Around 30% of chart singles and albums are now of German origin, and many of the top singles acts who record in English, such as

Jennifer Rush, Modern Talking and Sandra, are breaking into sales charts throughout Europe.

Virgin head Ugo Lange classifies these productions as "European dance music," and Michael Hector, Ariola's promotion chief, adds: "You could almost say it is a return to the old disco days, because most of these hits come out of the German discos. Their danceability accounts for the fact that one-third of their domestic singles sales come from maxi-singles."

Maxi-single sales were in fact up 60% in the first half of 1985, outpaced only by CD releases, with 136% growth. Says Udo Lange: "These current hits sound different from British and American produc-

tions and that's perhaps the key to their attraction in Europe. It's too early to talk of a trend, but these successes abroad are certainly a new start for domestic English-language producers. German language material must now be tailored for German tastes."

Lange believes non-English language releases have no chance of international success, and cites the example of Michael Cretu's "Samurai." He says: "That was originally released here in German and sold 10,000 copies. Then we did it in English and it was a hit in Greece, Italy and Scandinavia, and suddenly it has sold over 50,000 in Germany itself, in English!"

## MGMM Begins \$1.5-Million Renewal Plan Expands Facilities, Markets

LONDON Video production company MGMM which produces around 100 promo clips annually in Britain and the U.S., has raised \$1.5 million from venture capital source 3i (Investors In Industry). The money finances an expansion program, including new 7,000 square foot offices and video editing facilities in London's West End.

According to director Scott Millaney the deal, which took nine months to negotiate, is a step in the direction of a future public flotation for the company—which aims to expand and diversify its activities, and ultimately to move into feature film production. 3i will have a minority interest in holding company MGMM, while a new company, MGMM Management, has been set up to bring together all the group's creative, editing and duplicating skills.

"It's significant that the world's largest source of venture capital has seen fit to put money into creative production," Millaney adds. "It shows music video production is at last recognized as an important part of its own right, and not just as a subsidiary of the music business."

With 60% of the MGMM turnover coming from U.S. sources, Millaney is also anxious to end uncertainty there over the company's status. "We had a joint venture agreement with Overview Management last year which was intended to run for two years. It didn't work out and was terminated early in April, 1985, but since then the industry in the U.S. has been confused over what we were up to. The answer is that we've been arranging this deal, of course."

"We're now looking to find growing Stateside representation. It's very competitive in the new area, but we're a bit out of sight out of mind. People have been ringing up, hoping to represent us, and we hope to have that sorted out soon."

In the early 1980s, when he had an office in Los Angeles, but according to Millaney it proved too far away from the company's base to manage successfully. The firm also has rep-

resentation and offices in New York to handle its growing commercials business, why Chrysler among its major clients.

American business is vital to MGMM's turnover, which currently totals \$7 million annually. The company charges only a 25% markup on costs, but Millaney admits there is a financial advantage in taking the average U.S. clip budget, now around \$100,000, he says, and bringing it into London. "The record companies may think 25% is high," Millaney notes, "but people in films or commercial reckon 35% is the minimum."

MGMM has a stable of 10 video directors, ranging from company partners Brian Grant and Russell Mulcahy to new names like Nick

Morris. "We try to give them work up on video directors and give them a pay," says Millaney. "Even when you're fairly well-established, as we are, you have to keep working at all levels because the small record companies and the new bands are where a lot of the creativity and talent are coming from."

"Likewise, you have to keep up with the technology. There's a lot of graphic style coming into video clips from acts like Dire Straits and A-Ha, for instance, and we are looking seriously at setting up an animation facility at the new London headquarters."

These will also house MGMM subsidiary Double Vision, handling duplication, telecine and standards *(Continued on page 47)*

## your best image is our image

For over 40 years Modernage's reputation has rested on the high quality photographic images we produce for networks, publishers, ad agencies, talent agencies, PR agencies, artists and producers. In color and in B&W. Modernage does it all

- Publicity prints
- Copying and duplicating
- Display and exhibition prints
- Retouching and mounting
- Murals
- Transparencies to any size
- Duratrans for indoor outdoor
- Processing and printing

Modernage offers one stop convenience for the finest professional quality. Everytime. Our service is what it is. Yours does too. Pickup and delivery in metro NY or by mail. Estimates and technical assistance without obligation.



# THE SHAPE OF CASSETTES TO COME

By FLOYD S. GUNBERT

**HOARY!** The visual anatomy of cassette packaging is about to be cured. After more than 15 years of desultory debate on how best to merchandise prerecorded cassettes to the self-service customer, a consensus of the R.I.A. marketing committee and the NARM retail advisory committee urges support of 4-by-12-cm graphics as the industry's new packaging standard. The dramatic impact that the new carton can have on future cassette sales was demonstrated recently in tests conducted by McMillan and Moss, an independent research firm retained by Record Bar. For the test, Elektra Records' new 4-by-12 Motley Crue package was selected to weigh the merchandising power of custom graphics on the impulse buyer.

The studies were conducted in two pairs of Record Bar markets: Memphis and Cincinnati, and Winston Salem and Lynchburg. These cities were selected as comparable markets for heavy metal sales, mall traffic and overall sales volume. One store of each pair used the new 4-by-12 package, and the other their normal security longbox. Two of the markets were given heavy radio advertising support; the others had no advertising. The results showed that 80% of all prerecorded cassettes are sold in stores using some form of the longbox. And in-store surveys by the Handlemen, the nation's largest rackbuyer serving more than 6,500 stores, have indicated that more than 65% of all music sales are impulse driven.

What do you think would generate more impulse sales, a postage stamp-sized cassette graphic of less than 12 square inches on the ubiquitous Norelco box, or a 4-by-12-cm

### THE TWILIGHT OF ILLUSION

It is Stephanie Luker (Letters, Oct. 2) who misses the point of those of us who want to be moved by the defense of Sun City. Undeniably, some blacks and mixed-race people have been given the privilege of participating with whites in some entertainment events in South Africa. This should not, however, be confused with the right of participation, nor with the longterm goal of opportunity.

Some of us are nauseatingly familiar with the self-delusion suffered by those white South Africans who claim to be able to detect signs of progress in the dismantling of the crude machinery of apartheid. Any close observer of South Africa is able to see the cosmetic changes undertaken during the past five years to create the illusion of an open society.

The fact is that it is no more than an illusion, and a dangerous one. The casual observer sees whites and blacks dining together in a restaurant in "liberal" Cape Town; the closer one knows that the restaurant has applied for and graciously been granted a license to serve blacks. The close observer also knows that many blacks will not go to such a restaurant unless they find the circumstances humili-

ate the 4-by-12 package can change the way the American consumer looks at and buys prerecorded cassettes.

Where the stores used longbox packaging in "best-selling" racks for other merchandise, the Motley Crue 4-by-12 cassette package sales were 300% higher than in the control stores. Where security longbox

longbox with more than 100 square inches of graphic display area? At point-of-sale, there's no contest.

The benefits that would accrue from use of the package include inhibiting counterfeiter activity; it would be more difficult to duplicate colorful graphics. Its use might also

## The 4 by 12 can change the way consumers look at cassettes'



Floyd Gunbert is executive vice president of Shorewood Packaging Corp., based in New York.

package was the norm, sales were almost 500% higher.

It's instructive to remember that 80% of all prerecorded cassettes are sold in stores using some form of the longbox. And in-store surveys by the Handlemen, the nation's largest rackbuyer serving more than 6,500 stores, have indicated that more than 65% of all music sales are impulse driven.

What do you think would generate more impulse sales, a postage stamp-sized cassette graphic of less than 12 square inches on the ubiquitous Norelco box, or a 4-by-12-cm

moderate home taping as consumers perceive a new value in the cassette.

While no method is absolutely proof, security is certainly enhanced with 4-by-12 packaging, at least for the impulse thief. The professional can steal a television set or refrigerator, and with razor blade can violate any home entertainment container.

While certain improvements, such as sealed end flaps now used by CBS Records on Compact Disc cartons can easily be made, it would be a mistake to overdo the security

aspect of 4 by 12. After all, we can't package visually appealing containers in armored cars.

Cuts now borne by retailers and rack jobbers in long-boxing cassettes are substantial. They have to allocate and pay for the necessary space, buy the boxes and assume the labor costs to assemble them. If manufacturers produced and assembled the 4-by-12 packages, it seems only fair that they should be compensated for these costs. As I write this, it occurs to me that some readers may judge this as a purely self-serving article. Certainly I'm aware that if the industry adopts the 4-by-12 it will bring new revenues to my company, as well as to other packaging suppliers serving our industry. However, unless manufacturers, retailers and rackjobbers are convinced that this new format will also bring them more meaningful revenues, it will not happen.

Whether I'm in a supermarket or a drug store I am aware and, at times, dazzled by the influence of creative packaging. Why should it be different in the case of cassettes? Why should the consumer of this dominant prerecorded music configuration be graphically short-changed?

The answer is obvious. He shouldn't. The cassette consumer has to be motivated to buy just like the consumer of L.P. (CD or video-cassette).

It's time for a change. Let's start the new year by issuing all new releases in 4 by 12... the shape of cassettes to come. Cash registers will love it.

### Letters to the Editor

ago because their music was judged good, not because of their color.

King Sunny Ade, Fela Kuti, Mtsharaka and a host of other African and Caribbean musicians are still rarely heard on commercial radio, not to mention such national treasures as Gil Scott Heron, Anthony Davis and Albert King.

Let's work together Russell, and maybe we can tear down some of these barriers. Zappa said it once: "I'm not black, but sometimes I wish I weren't white."

David Goodman  
Arlington, Mass

### IT'S STILL BLACK

I think it's time for another view on the issue of black musicians' crossing over to rock-oriented music. Ask Fats Domino, Little Richard or Chuck Berry what black music is to them and they'll say "rock 'n' roll." A majority of guitarists, from Jimi Hendrix as the most influential rock guitarist of all time.

Somehow, we black people have been conditioned to believe that hardening a nose has a more crushing downbeat or smooth-as-silk harmonies, it isn't a black song. Hey, if it's Cameo, Hendrix, or a combination thereof, it's still our music. They're the ones who crossed over. Let's

take back our turf.  
Herbert R. Waters III  
New Bedford, Mass

### THE ISSUE IS MUSIC

Russell Simmons' Commentary about airplay neglected rap music (Oct. 12) reminded me a believer. However, when the discussion turned to racism, I was turned off. Mr. Simmons is in a business promoting a product, but the product he promoted in the last part of his article was guilt.

Racism is indeed a problem, but not so much in popular music. Certainly not when four of the top 10 esp songs are by black artists. More often it is the fusion of black and white elements that constitutes the mainstream today.

Rap music is now coming into its own as a form. Let's not spoil this success by turning it into a social issue.

John W. Baran  
Records & Change Inc.  
Buffalo, N.Y.

Articles and letters appearing on this page serve as a forum for the expression of views of general interest. Contributions should be submitted to *It's Horowitz*, Commentary Editor, Billboard, 1375 Broadway, New York, N.Y. 10018.

### Billboard Offices

- New York 1515 Broadway, N.Y. 10019
- Los Angeles 9101 Wilshire Blvd, Beverly Hills, CA 90210
- Chicago 110 S. Dearborn, Chicago, Ill. 60605
- San Francisco 1100 California St., San Francisco, Calif. 94109
- Washington, D.C. 1120 15th St. N.E., Wash., D.C. 20005
- London 7 Canary Wharf, London, U.K. E14 4JF
- Munich 110 Poststr., Munich, Germany 80333
- Nashville 414 Music Square E., Nashville, Tenn. 37203
- Los Angeles 1440 Wilshire Blvd., Los Angeles, Calif. 90017
- London 110 Abchurch Lane, London, U.K. EC4N 3DF
- Munich 110 Poststr., Munich, Germany 80333
- Nashville 414 Music Square E., Nashville, Tenn. 37203

**Publisher & Editor-in-Chief**  
**SAM HODSDORF**  
Associate Publisher/Editor of Research  
**JOHN F. FELL**  
Associate Publisher/  
Director of Marketing and Sales  
**GENE SMIL**  
General Manager/Advertising  
**JOHN TRAM**  
Circulation

Deputy Editor: **Lee Lottman**  
Executive Editor: **Is Horowitz**  
Senior Editor: **Peter Kump**  
Senior Director: **Wally Pfister**  
Special Issues Editor: **Ed Ochs**  
Associate Editor: **Reyn Wachs**  
Bureau Chief:  
San Francisco (Los Angeles), **Kay Raby**  
New York, **Bill Holland** (Washington)

**New York**: Steven Dupler, Nelson Green, Fred Goodman, Tony Selman, Nancy Enoch  
**Kenn Freeman** (Assistant Editor), **John J. Hendershot** (Assistant Editor)  
**Los Angeles**: Paul Grant, Jim McCalligah, Earl Page, John Sipel  
**Nashville**: Edward M. Brown  
**London**: Peter Jones  
**Chicago**: **Charles & Research**

Director of Charts/Associate Publisher  
**Thomas Norman**  
Country Chart Mgr.: **Don Kanover**  
R&B Chart Mgr.: **John H. Johnson**  
Research Mgr.: **JoAnn Davis**  
New York: **Harry Melnick** (Retail Supervisor), **John Markes** (Retail Supervisor), **Jimmy Canino**, **Ed Coakley**, **Rita Ferrucci**, **Kathy Green**, **John H. Johnson**, **Sharon**, **Robert Martini**, **Lillian Melnick**, **Julius Kaplan**, **Debra Todd**, **John Zabrato**

**Marketing & Sales**  
Director of Sales, Videos/  
Sound Business Development  
Promotion Director: **Phyllis Goldberg**  
Sales Information Mgr.: **David Arcara**  
New York: **Norm Bernthal**,  
Grace Whitney Collins,  
Jeff Smerette (classified)  
Los Angeles: **Mary Frances**  
Christine Matzke, **Bill Moran**  
Nashville: **John McCartney**  
Chicago: **John McCartney**  
Tokyo: **Hugh Nishikawa**  
Miami: **Romano Rusconi**, 28-29 156  
Hamburg: **Ilona Mertz** & Frankeberg  
(40) 271 321  
Paris: **Ann-Marie Wahlstrom**, 1-378-411-73  
Toronto: **Fred Dyer**, 416-944-1885

**Production**  
Corporate & Billboard Production Director  
**John H. Johnson**  
Editorial Production Mgr.  
**Terrence C. Sanders**  
Editorial Production Coordinator:  
**Deborah Palmett**  
Arts System Mgr.: **Raymond H. Heitman**  
Advertising Production Director: **John Wallace**

**Administration**  
Assistant to the Publisher: **George F. Finley**  
Vice President & Executive  
Editor: **Donald R. Zito**  
Distribution Controller: **Tom Hassle**  
Circulation: **Eileen B. Berman**  
License & Permissions Mgr.: **Georgia Chalis**  
Directory Services Mgr.: **Leslie Shaw**

**Billboard Publications Inc.**  
President & Chief Executive Officer  
**Walter D. Hoenes**  
Executive Vice President: **Sam Hodsdorf**  
Senior Vice President: **Ann Kline**  
Vice President: **John F. Finley**  
Marketing: **Paula Corbin Lovatt**,  
Cynthia R. Feely, Les Zito  
Production: **John H. Johnson**,  
Michael Hennessy  
Chairman Emeritus: **W.D. Littered**

WESTWOOD ONE PRESENTS

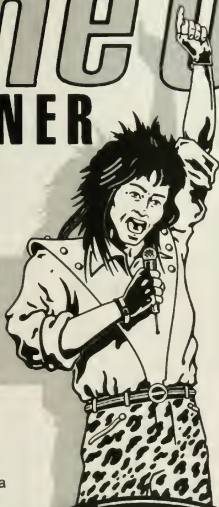
# Line One

## FOREIGNER MON., OCT. 28

Be sure to pick up *Line One* the evening of Monday, October 28 at 8 p.m. Pacific/11 p.m. Eastern as host Sky Daniels welcomes special guest group Foreigner to Westwood One's Los Angeles studios.

You'll hear Foreigner's members fielding questions from callers throughout the country who want to know about the writing and recording of the multi-platinum *Agent Provocateur* LP, the subsequent mammoth World Tour (co-sponsored in North America by Westwood One and Coca-Cola USA), and what's on deck for the band's future.

You'll also hear Foreigner's hottest tracks, including *exclusive* live versions as recorded by Westwood One's mobile studios!



Don't miss Foreigner on the fourth edition of *Line One*, the exciting new direction in live rock 'n' roll radio call-in programming from the Westwood One Radio Network. Call Westwood One at (213) 204-5000 or Telex 4996015 WWONE.



And be sure to catch Foreigner live in concert from Dallas' Reunion Arena Friday night, November 8, exclusively via the Westwood One Satellite Network!



# 1-800-ROCKERS

FOR THE BIGGEST EVENTS ON RADIO, IT'S WESTWOOD ONE...AND ONLY!

MCA: 'Radio Should Hear And See Artists'

More Labels Service Stations With Vidclips

BY KIM FREEMAN

**NEW YORK** The use of video clips as a promotional tool has taken on a new dimension lately with two labels adding the vehicles as integral elements of radio promotion.

Making the heaviest commitment to the incorporation of clips in radio rounds is MCA Records, which equipped 14 members of its promotional staff with portable videocassette players a month ago. Meanwhile, A&M Records sent out a clip of the Bryan Adams/Tina Turner duo's "It's Only Love" to 300-plus pop and R/R programmers last week in a national trade press mailing.

MCA's executive vice president/marketing and promotion Richard

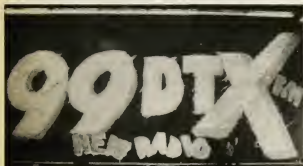
Palmer modestly describes MCA's move as "nothing brilliant, just good business." While he would not give specifics on the expense of supplying its staff with the portable units, Palmer says the cost is justified in light of MCA's "million-dollar-a-year video budget."

"Granted," Palmer adds, "when clips make their way to heavy rotation on MTV" their production cost is well worth it. "But, until that time, it's important for radio to hear and see our artists." He puts the emphasis on new artist, Charlie Sexton, in particular. "Without a doubt, the feedback through our promotion department is that, with a charismatic artist, the clips can be put to great use. When you see Charlie Sexton, you'd fall on the floor."

In addition to conveying an artist's visual image, Palmer says the use of clips on radio rounds is an excellent way of representing MCA's commitment to its acts and a good means of getting quicker response from programmers.

Programmers who've been visited by VCR-toting MCA representatives bear out Palmer's rationale in using the clips. At KZOK Seattle, music director Larry Shatt echoes the comments of others in saying, "Especially in my case, where I don't get MTV at home, seeing the visual image is a help in programming, especially on the unknowns. And, let's face it," Sharp continues, "sometimes a good video makes a song." WLLP Chicago music director Tom Kelly calls it "a nice tool. When you're judging things on a national basis, it gives you a feel for the company's commitment to the artist."

(Continued on page 14)



**Debating In A Big Way.** Plotters in the arrival of Detroit's newest pop outlet, WDTX, pore with the prospect of their grand-scale ambition: The 20-by-60-foot billboard is just one of many unveiled around the city. Standing from left are '99 DTX' president and general manager Lorraine Golden, promotion director Carolyn Krueger and program director Jim Harper.

Rules Modification: AM Overhaul Due

**WASHINGTON** Sources within the FCC now say that the Commission will soon initiate a rule-making proceeding to look into modifying or eliminating AM radio rules in order to improve the band's viability.

The FCC decision will not formally announced, follows recent comments by Mass Media Bureau chief Jim McKinney that it is time for the Commission to overhaul AM rules. The National Assn of Broadcasters also recently petitioned the FCC to modify "dupopoly" rules to allow common ownership of two AMs in a market; allow the use of synchronous transmitters in certain cases; change or eliminate restrictions on AM/FM duplication (simulcasting); adopt a uniform policy on licensing equipment which would cause AM interference; and grant additional power to Class III stations.

Earlier this year, a radio station had petitioned the FCC for unlimited duplication of AM and FM programming in all markets where AM and FM stations are co-owned, arguing that the rule was created to help FM stations compete with the then-dominant AM band.

BILL HOLLAND

United Broadcasting OK'd By FCC Management Turnaround Secures Disputed Licenses

BY BILL HOLLAND

**WASHINGTON** It has taken time, persistence and money. But United Broadcasting Co. of Bethesda, Md., which at one time was in peril of losing the licenses of many of its nine radio stations (due to fallout from past management misdeeds) has won an outright clean sweep FCC renewal proceedings—with a recent FCC panel board ruling which returns to United the license of WYST FM Baltimore.



Programmers reveal why they have jumped on particular new releases.

POP

Programming against some stiff competition, WZOU Boston PD Jim Cutler says the pickings are plentiful at late. Getting the best listener response last week were Morris Day's "The Oak Tree" (Warner Bros.) and Jack Wagner's "Too Young" (Warner Bros.) A handsome soap Cutler? Meanwhile, the programmer can't say enough enthusiastic things about offering "Walk Of Life" (Warner Bros.) "It should have been a bigger hit the first time around," he notes. Survivor's "Burning Heart" (Scotti Bros./CBS), from the "Rocky IV" soundtrack, is a fresh release also drawing rave reviews from Cutler. Dipping into AOR territory, Cutler is high on Kate Bush's "Running Up That Hill" (EMI/America). "People should give me a lot of a listen," he says to pop colleagues. Other strong Zoo fare is Simple Minds' "Alive & Kicking" (A&M), while the yet-to-be-released Bryan Adams/Tina Turner duo's "It's Only Love" (A&M) is a sure add, says Cutler.

BLACK/URBAN

WBW Chicago program director Lee Michaels had his hands on an early copy of Lionel Richie's latest single, "Say You, Say Me" (Motown) last week. As an "urban station whose audience is 90% non-lead sound" which helps make those listeners "very comfortable" with the top-rated Chicago music station. At the other end of the spectrum, New Edition's upbeat "Count Me Out" (MCA) is another hot item add from group. Says Michaels, "We're No. 1 in lessons," quips Michaels, "we have a hit there." And finally, Chris's former lead singer Norma Jean's "Every Bit Of This Love" (MCA) is simply described by Michaels as "that new sound of the '80s."

AOR

"A lot of people call us mellow, but hip," says KTCT Minneapolis program director Bobby Christian of the adult rock outlet making steady strides in the Twin Cities. In targeting that older demo, Christian trades in a list of favorites long enough to fill this entire column, topped with Janis Taylor's "That's Why I'm Here" (Columbia) album. The disk has "good depth with great treatments on several songs," says Christian, whose rotating both the lead single and Taylor's cover of Gene Pitney's "The Man Who Shot Liberty Bells" (Prefab Sprout's "Two Wheels Good" (Epic) album, falls into Christian's "biggest miss of the year" category, because, in his opinion, the remixed album does not stand up to its European original, "Steve McQueen." He recommends that colleagues get a hold of the import edition for a better take on the lead single "When Love Breaks Down" and other tracks. Meanwhile, Christian is making his own single out of Men At Work's "Snakes and Ladders" (Columbia), which he calls the "most traditional Men At Work" cut on their new album.

COUNTRY

A hot topic at Nashville country combo WSM is Billy Joe Royal's "Burial Like A Rocker" (Atlantic). Program director Gregg Lindahl says the track has "a good '50s feel" and calls it one of those "exciting tracks that makes you sit up and take notice." Lindahl is also high on Marie Osmond's "There's No Stopping Your Heart" (Capitol) and Juice Newton's "Hurt" (RCA).

KIM FREEMAN

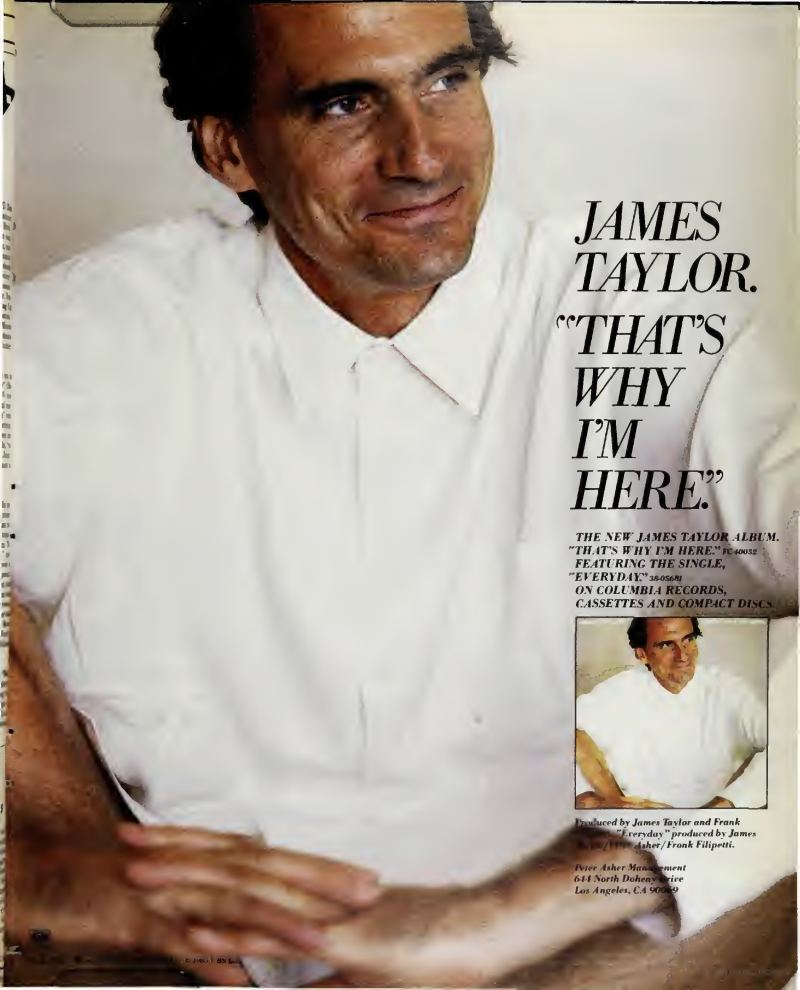
...newsline...

**CARL HIRSCH** resigns his post as president of Malrite Communications to form Regency Broadcasting with his wife Phyllis. Last week, Hirsch reached an agreement to purchase KJOL Los Angeles from Noble Multimedia for \$44 million. "It's very seldom that a significant station in the best radio market in radio becomes available," says Hirsch, of his easy listening outlet. KJOL's sudden availability, says Hirsch, is due in large part to the "untimely death of [Noble chief] Ed Noble" last month. Hirsch reports that KJOL's format will "stay intact" under the direction of general manager Robert Griffith. "Without question," says Hirsch, "we are attempting to build a radio group." He notes that Regency's acquisition and broadcasting philosophy will be much the same as his 11-year-plus approach with Malrite, which Hirsch describes as "wide open appetites" for any properties that make good business sense in a market. Hirsch calls his parting with Malrite an "emotional" one, and adds, "I remain a stockholder and friend."

**NATIONAL NETWORK REVENUES** for September jumped by 18%, exceeding the same period last year, according to the Radio Network Association. The RNA reports that the increase was largely driven by heavy spending from the automotive industry looking to clear out 1985 models before year's end. September network revenues totaled \$39,723,921, bringing the year-to-date total to \$29,252,349, which represents a 14% increase compared to the nine-month revenues for 1984. These figures were arrived at through advertising revenues for RNA member webs, ABC, CBS, NBC, Mutual, Westwood One, Satellite Music, Transstar, United Stations and Sheridan Broadcasting.

**MIKE MCGINNIS** is promoted from station manager to general manager of WRKZ-FM Hershey, Penn. He replaces Paul Hotsopole, who moves on to the same post at sister comco, WEAN/WVLI (formerly WLFM) Providence, R.I.

(Continued on page 10)



**JAMES  
TAYLOR.**  
"THAT'S  
WHY  
I'M  
HERE."

THE NEW JAMES TAYLOR ALBUM.  
"THAT'S WHY I'M HERE." PC 40052  
FEATURING THE SINGLE,  
"EVERYDAY." 38-05681  
ON COLUMBIA RECORDS,  
CASSETTES AND COMPACT DISCS.



Produced by James Taylor and Frank  
"Everyday" produced by James  
Taylor / Peter Asher / Frank Filipetti.

Peter Asher Management  
644 North Doheny Drive  
Los Angeles, CA 90049



by Kim Freeman

**WHITZ** New York program director Scott Shannon has had his eye on the man for quite awhile, but only last week did Jack Murphy's exit from WRQJ Charlotte, N.C. become official enough for Shannon to announce him as his new morning cohort on 2:10p. Replacing the venerable Ross Brittain, Murphy will join Shannon on air in a few weeks as half of the new "Shannon & the Murph" show.

Ending another set of rumors, Dan Ingram checked in last week to report that he is "going to start enjoying the rest of my life a bit more." Translated, that means he will not be joining any air staff in New York or elsewhere, despite what the veteran calls a number of great offers. Not to fear, however, Ingram will continue hosting CBS Radiator's "Top 30 USA" as well as a lot of voice-over work.

Meanwhile, Ingram's two-month stint at Quincy McCoys' new jobs Metromedia as promotion director for Big Band outlet, WNEW-AM New York. McCoys was an air talent for WKTU New York who filled the program director post there after Neil McIntire's departure and before the arrival of Pat Evans, the WXRK (K-Rock) calls and the album rock format in July. Prior to joining in the

## Shannon recruits 'ROQ's Murphy

then WKTU, McCoys was assistant PD at Metromedia's WASH-FM Washington, D.C.

New York rumors that aren't resolved yet include several concerning Howard Stern. His afternoon spot at WNBC has not been filled yet, and, if one takes street comments seriously, Stern will soon be cloning himself and appearing in every contemporary outlet at WAPP got more mentions than other connections, although Doubleday president Gary Stevens says only, "I understand he's talking to a number of stations." On the topic of WAPP's format, Stevens strongly denies that Doubleday is contemplating any switches. Meanwhile, it's fun to note that the press release from Doubleday's WLLZ Detroit on the arrival of Jim Johnson and George Baier (Billboard, Oct. 26) contains absolutely no mention of the duo's recent home, WKRP. And, at WNET Chicago, which Heritage Broadcasting is waiting to buy from Doubleday, Jeff McKee comes on board as music director. Since his arrival at the Midwest Met last April, McKee has been hosting the afternoon

drive shift and spend a lot of time in the production room... One definite development back at WNBC is the appointment of Barbara Sturland, who is supposed to be administrator of program and operations. She was the station's supervisor of music programming and research.

**THE KBZT** call letters have moved North from San Diego to Los Angeles, where KHTZ vice president and general manager Robert Moore is glowing over getting "by far the best AC call letters in the country." KHTZ got up those calls three weeks ago in favor of KWLT and a lite rock format. "We had to jump on them immediately," says Moore of the KBZT deal, which will debut on the AC outlet "later this fall." Moore and Co's coup signifies no more or format modifications for the station.

**WMZQ-AM** Washington, D.C. program director Gary Balaban will now serve as acting PD for WMZQ-FM, in the wake of operations manager Bob McNeill's departure for the general manager post at WRVA-AM Richmond... Also new to the Richmond market is Jim Asker, who joins country station WRNL as program director. He moves down from WSEN-AM-FM Syracuse, N.Y. where he was also PD.

**JACK SILVER** gets tapped to assist program director at KMEJ, San Francisco, while Keith Nafaty moves up to music director. Silver and Nafaty had been music director and music coordinator, respectively... At neighboring KPRC, to personality Bill Rafferty comes on board as co-host of the weekday afternoon **Tim Parker Show**.

**KKJW-FM** Houston's evening man "Easy" Randy Stern is now available, due to what he calls a "deteriorated relationship" with management. He's looking for another host. CHR post and can be reached at (412) 643-8533... In Dallas, Randy Chambers joins KTKS in the 6-10 p.m. slot. He was program director/personality at KRQJ-FM Santa Rosa... Across town at KZWE Dallas, Mark Tindie comes on board as director of creative services. Prior to joining the Belo Broadcasting roster, Tindie was director of advertising for Sound Warehouse Inc.

**TED TERRY** gets a permanent on-air assignment at country-formatted KV09 in his hometown of Tulsa, Okla. He claims to be the first black announcer in the outlet in its 60-year history. In addition to that, Terry is glad to be back

## LICENSE COMEBACK FOR UNITED B'CASTING

(Continued from page 12)

The buy-off to challengers has been costly. In addition to the whopping sum for the SKW withdrawal, United has had to shell out between \$150,000 and \$200,000 each to license challengers for WKDM-AM New York City, KSOL-FM San Mateo, Calif. and KALI-AM San Gabriel, Calif. in separate proceedings. A source at the FCC says "all those challengers would have had a tough time" fighting the record of the current United management.

While the United sweep is news—as is the amount of the buy-off—the recent trend of the FCC to okay such transactions is not, according to Commission staffers. The grants follow a Congressional decision of 1982 to amend the Communications

Act in order to lift the limit, on "settlement reimbursements" incurred in comparative renewal proceedings, beyond those incurred in processing the applications.

Congress maintained that such no-limit agreements would "serve the public interest by eliminating further proceedings, thereby conserving the resources of the Commission and the applicants," (the review board decision states).

What is unique in the WYST renewal case, say FCC sources, is that it was granted in a proceeding involving an existing station. Most buy-offs, according to the Commission, involve applicants vying for a new facility.

United is expected to issue a com-

ment on that. For the time being, the filings conclude. But for the moment it has no comment on its successful renewal grant.

## RADIO GETS VIDCLIPS

(Continued from page 12)

In A.M.'s case, the "It's Only Love" clip mailing is issued under exceptional circumstances. The Turner/Adams duet is the sixth single from Adams' "Rockies" album. The track will be released Nov. 5, exactly a year after the release of the album, which has so far sold close to four million units, says A&M promotion vice president Rick Stone. Nov. 5th is also Adams' birthday. The clip is an outtake from Tina Turner's concert special for HBO, recorded in Paris where Adams appeared as a special guest.

"There's no question that it influences people," says Stone, although he says he is unsure whether video clips will play a larger role in A&M's regular radio promotion efforts.

## ACTIONMART

The results are fast. The reach is vast. And the call is free. To place a Billboard Classified ad, call Jeff Serette at (800) 223-7524.

## What was the first television theme song to go to Number One?

If you don't know, find out in

## THE BILLBOARD BOOK OF NUMBER ONE HITS

BY FRED BRONSON

The inside story of every Number One single from "Rock Around the Clock" to "We Are the World." At bookstores now.




# IT'S HERE

## CMJ MUSIC MARATHON

### AND THE 1985 NEW MUSIC AWARDS

Register By Mail Or At The Door



RUN WITH THE BEST

Mail to: **CMJ MUSIC MARATHON**  
c/o CMJ Media, 834 Willis Ave.  
Albertson, NY 11507

Name _____	Title _____
Affiliation _____	Phone _____
Address _____	
City/State/Zip _____	

Quantity \_\_\_\_\_  \$125 \_\_\_\_\_  \$75 Student Rate

includes entrance to all Marathon events, awards, concerts and ceremonies. Please attach lat with delegate names.

indicate quantity and make check or money order (non-refundable) payable to **CMJ Music Marathon**. Check must accompany registration form.

<input type="checkbox"/> MasterCard <input type="checkbox"/> VISA <input type="checkbox"/> American Express	Expiration Date _____ Cardholder Name _____ Card Number _____ Signature _____
---	--

For more information on Showcasing, Exhibition Space, Hospitality Suites, Advertising and other Promotional Opportunities, contact Robert Haber or Joanne Abbot Green (516) 248-9600

JONI MITCHELL

DOG EAT DOG

© 1984 Warner Bros.



A WONDERFUL ALBUM... A WORK OF ART

FEATURING THE SINGLE "GOOD FRIENDS"

1984

With production by John Halperin, Lyrics & Music: Joni Mitchell and Thomas Dolby, with Golden Records and Distributed by Warner Bros. Records. Management: Peter Dinklage Management, Inc. © 1984 The David Geffen Company

2

# GOD BLESS THE USA

Words and Music by  
LEE GREENWOOD

Slowly

# MCA MUSIC SALUTES LEE GREENWOOD

# FOR WRITING AND RECORDING THE COUNTRY MUSIC ASSOCIATION'S SONG OF THE YEAR, "GOD BLESS THE U.S.A."

Copyright 1964 by MUSIC CORPORATION OF AMERICA, INC. and SYCAMORE VALLEY MUSIC  
All Rights Reserved  
MCA MUSIC

US240

"God Bless the U.S.A." on MCA Records, Produced by Jerry Crutchfield



## MCA MUSIC

MCA Records 52486



CHART  
RESEARCH  
PACKAGES

The definitive lists of the top hits year by year, through the entire history of the Adult Contemporary Singles charts.

Based on the authoritative statistical research of the music industry's foremost trade publication.

THREE TITLES  
AVAILABLE:

**Number One Adult Contemporary Singles, 1961 through 1985.** Lists Billboard issue date, title, artist and label of the number one record of each week. \$30.00.

**Top Ten Adult Contemporary Singles, 1961 through 1985.** Lists title, artist and label of every record which reached number 10 or higher on Billboard's Adult Contemporary Singles chart. Listed alphabetically within each year. #1 records are indicated. \$30.00.

**Top Adult Contemporary Singles Of The Year, 1966 through 1985.** The annual listings of the top hits of the year in rank order, as published in Billboard's year-end special issues. Includes title, artist and label for each entry. \$30.00.

Individual yearly lists may also be purchased separately; see coupon below \$5.00 per list.

Billboard Chart Research  
Attn: Debra Todd  
1515 Broadway  
New York, NY 10036

Please send me the following Billboard Chart Research Packages:

- G-1  Number One Adult Contemporary Singles @ \$30.00  
G-2  Top Ten Adult Contemporary Singles @ \$30.00  
G-3  Top Adult Contemporary Singles Of The Year @ \$30.00  
 Individual yearly lists from (please list book code number) for \_\_\_\_\_ please list year(s) desired.

Check or money order is enclosed in the amount of \$ \_\_\_\_\_

(Insert in C.O.D. or billing)

Name \_\_\_\_\_

Company \_\_\_\_\_

Address \_\_\_\_\_

City, State, Zip \_\_\_\_\_

Over-seas air mail rates available upon request.

All sales are final.

## RESULTS!!

**Our mailing lists give you results you can count on.  
They generate response.  
Response that creates leads.  
Leads that convert into sales results.**

We offer you over 94,000 opportunities to get your offer in the hands of advertising and marketing heavyweights. These names are derived from the highly respected Redbooks published by the National Register Publishing Company, and the SRDS media buying directories.

The intensive data collection and updating procedures developed for the compilation of these directories is also applied to these mailing lists. Not only do we confirm names, addresses, and telephone numbers, but key marketing information as well — billing ranges, advertising budget, number of employees, etc.

**Advertising Agency Decision Makers — 41,000**

Source: NRPC's Standard Directory of Advertising Agencies  
Select from over twenty-five job functions including Presidents, Art Directors, Media Buyers, Account Executives and Production Managers. In addition, you can select by media usage, agency billing, and geographic breakouts. Telephone numbers are also available.

**Advertiser Company Decision Makers — 35,000**

Source: NRPC's Standard Directory of Advertisers  
Reach key executives including Top Officers, Chief Financial Officers, Advertising, Sales and Marketing personnel or U.S. companies with annual advertising budgets over \$50,000. You can also select by media, advertising budget, number of employees, annual sales and over 50 business categories.

**Advertising  
Media in SRDS —  
18,500 Media**

Source: SRDS media buying directories  
You can select from six major media—radio, TV, daily and weekly newspapers, business publications, and consumer magazines. To enable you to reach the key buying influences at each media, a title attention line can be inserted

When you need a list of advertising, marketing, and media heavyweights, come to the source—NRPC/SRDS.

Call Nancy Olsen, List Sales Manager, at 312-441-2153. Call toll free, 1-800-323-4601.

**SRDS/NRPC Marketing Services Division**  
3004 Glenview Road, Wilmette, IL 60091



**Washington Wives Wage A Different War.** Three Congressional wives pose in front of a D.C. building while taping a series of anti-drug abuse public service announcements for the National Association of Broadcasters. All 30-second spots feature members of the Congressional Families for Drug Free Youth and the PSAs will be available in late November. Three of the participants shown from left are Rosemary Bouler, Alma Rangeli and Jean Lujan.



**Killing Comies.** KJIS-AM-FM Los Angeles general manager Wally Clark, center, offers some comedy material to Tommy Chong, left, and Cheech Marin, the comedy team currently plugging their MCA album "Get Out Of My Room" and their "Born In The USA" parody single, "Born In East L.A."



**Compromising Positions.** KSKK Sacramento morning cohort Dave Hewitt plays daredevil white posing near the tire of a tractor parked at "KK-105's" gazebo during the California State Fair. Sitting from left in the safer place are KSKK program director Lee Nye and air personalities Dane Michaels and Lee Pitt.



**Beach Babies.** The WYAV Myrtle Beach, N.C. staff compares their physiques to those of the winners in Wave 104's "Best Body On The Beach Contest." Flexing facial muscles from left are WYAV's Kim Carter and Pam May, contest winners Tom Caldwell and Michele Bringham. WYAV's Tom Brockway, music director Bob Vandergrift, operations manager Jeff Kelly and staffer Rusty Pnce



**Southern Express Going West.** KYGO Denver's music decision makers gets a visit from country music makers, Southern Express. Standing from left are band member Stu Cook, KYGO program director Bob Call and music director Rick Jackson and Southern Pacific conductors John McFee, Kurt Howell, Tim Goodman and Keith Knudsen.



**Maat On The Tables.** Heavyweight rocker Meatloaf takes over the turntables at WPST Trenton, N.J. while air talent Trish Mereto and morning man/station manager Tom Taylor find themselves helpless in a bout of laughter.



**Big Mac Attackers.** Mac Davis assumes the hot seat at country-formatted WJH New York for an on-air interrogation from music director Pam Green and mid-day man Lee Arnold.

**POP SINGLES—10 Years Ago**

1. Island Girl, Elton John, *USA*
2. I'm Sorry, John Denver, *USA*
3. Miracles, Jefferson Starship, *CA/MT*
4. Lynn Ersk, Eagles, *CA/MT*
5. They Just Can't Stop It (The Games People Play), Spinners, *CA/MT*
6. Who Loves You, Four Seasons, *CA/MT*
7. Feelings, Morris Albert, *USA*
8. Bad Blood, Neil Sedaka, *CA/MT*
9. Head Warm/Love Is A Rose, Linda Ronstadt, *CA/MT*
10. This Will Be, Natalie Cole, *CA/MT*

**POP SINGLES—20 Years Ago**

1. Yesterday, Beatles, *CA/MT*
2. A Lover's Concerto, Toys, *CA/MT*
3. Get Out Of My Cloud, Rolling Stones, *UNCL*
4. Keep On Dancing, Gentry's, *CA/MT*
5. Everybody Loves A Clown, Gary Lewis & The Playboys, *CA/MT*
6. Train Her Right, Ray Charles, *CA/MT*
7. You're The One, Viquez, *CA/MT*
8. Positively 4th Street, Bob Dylan, *UNCL*
9. Hang On Sloopy, McCoys, *CA/MT*
10. 1-2-3, Len Barry, *CA/MT*

**TOP ALBUMS—10 Years Ago**

1. Red Octopus, Jefferson Starship, *CA/MT*
2. Watusi, John Denver, *CA/MT*
3. Wish You Were Here, Pink Floyd, *CA/MT*
4. One Of These Nights, Eagles, *CA/MT*
5. Prisoner In Disguise, Linda Ronstadt, *CA/MT*
6. Born To Run, Bruce Springsteen, *CA/MT*
7. Minimal In The Gallery, Jethro Tull, *CA/MT*
8. Extra Texture, George Harrison, *CA/MT*
9. Atlantic Crossing, Rod Stewart, *CA/MT*
10. Wind On The Water, David Crosby/Grisham Nash, *CA/MT*

**TOP ALBUMS—20 Years Ago**

1. Help, Beatles, *CA/MT*
2. Look At Us, Sony & Cher, *CA/MT*
3. The Sound Of Music, Soundtrack, *CA/MT*
4. Highway 61 Revisited, Bob Dylan, *UNCL*
5. The "In" Crowd, Ramsey Lewis Trio, *CA/MT*
6. Whipped Cream & Other Delights, Herb Alpert's Tijuana Brass, *CA/MT*
7. Out Of Our Heads, Rolling Stones, *UNCL*
8. Mary Poppins, Soundtrack, *CA/MT*
9. More Hits By The Supremes, *CA/MT*
10. Herman's Hermits On Tour, *CA/MT*

**COUNTRY SINGLES—10 Years Ago**

1. Turn Out The Light And Love Me Tonight, Don Williams, *CA/MT*
2. I'm Sorry, John Denver, *CA/MT*
3. Are You Sure Hank Done It This Way/Bob Wills Is Still The King, Merle Haggard, *CA/MT*
4. Rocky, Dickey Lee, *CA/MT*
5. What's Happened To Blue Eyes, Decca Collier, *CA/MT*
6. I Like Beer, Tom T. Hall, Mercury
7. All Over Me, Charlie Rich, *CA/MT*
8. San Antonio Strutt, Tanya Tucker, *CA/MT*
9. It's All In The Moves, Merle Haggard, *CA/MT*
10. What In The World's Come Over You, Sonny James, *CA/MT*

**SOUL SINGLES—10 Years Ago**

1. Sweet Sticky Thing, Ohio Players, *CA/MT*
2. Low Rider, War, *UNCL*
3. To Each His Own, Faith, Hope & Charity, *CA/MT*
4. Some Thing I Took, Impressions, *CA/MT*
5. Fly, Robin, Fly, Silver Convention, *CA/MT*
6. They Just Can't Stop It (Games People Play), Spinners, *CA/MT*
7. The Agency And The Ecology, Smokey Robinson, *CA/MT*
8. Love Power, Willie Hutch, *UNCL*
9. I Want A Do Something Franky To You, Leon Haywood, *CA/MT*
10. So In Love, Curtis Mayfield, *CA/MT*

DEBUTS THIS WEEKEND

# COUNTDOWN AMERICA

with

# DICK CLARK



ANNOUNCING: A new host—Dick Clark—for one of radio's leading programs—Countdown America. Dick Clark's unmatched relationships with music's biggest stars, and his unique behind the scenes insights

— and —  
the proven format of informality, guest artists and contemporary hit music that has made Countdown America a success.  
Dick Clark—Now on radio exclusively for the United Stations Radio Networks

For National Sales and Station Clearance information, call United Stations Radio Network in New York at (212) 575-6100.

Come visit us at the NRBA/NAB in the Atrium Presidential Suite 934 at the Anatole



New York Washington, D.C. Chicago Detroit Dallas Los Angeles London

Billboard  
© Copyright 1984, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

# TOP ROCK TRACKS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST LABEL	TITLE
1	1	7	7	GLENN FREY A&M	YOU BELONG TO THE CITY
2	2	4	9	HEART A&M	NEVER
3	8	14	3	Z Z TOP WARNER BROS.	SLEEPING BAG
4	4	5	11	MIAMI VICE A&M	BROKEN WINGS
5	7	9	9	JOHN COUGAR MELLENCAMP A&M	SMALL TOWN
6	9	11	4	RUSH A&M	THE BIG MONEY
7	12	28	3	SIMPLE MINDS A&M	ALIVE & KICKING
8	3	3	8	ROGER DALTRY A&M	AFTER THE FIRE
9	11	20	4	PHANTOM, ROCKER & SLICK CBS	MEN WITHOUT SHAME
10	5	7	9	STARSHIP A&M	WE BUILT THIS CITY
11	13	19	5	ROGER DALTRY A&M	UNDER A RAGING MOON
12	6	6	8	JOHN COUGAR MELLENCAMP A&M	ROCK IN THE U.S.A.
13	27	41	16	DIRE STRAITS A&M	WALK OF LIFE
14	14	15	6	THE THOMPSON TWINS MCA	LAY YOUR HANDS ON ME
15	NEW	NEW	1	THE CARS A&M	TONIGHT SHE COMES
16	18	26	5	CRUZADOS A&M	MOTORCYCLE GIRL
17	17	17	6	STEVE RAY VAUGHAN Epic	LOOK AT LITTLE SISTER
18	21	23	4	TOMMY SHAW A&M	REMO'S THEME (WHAT #)
19	8	11	13	DIRE STRAITS A&M	ONE WORLD
20	22	74	7	KISS A&M	TEARS ARE FALLING
21	31	45	3	BRUCE SPRINGSTEEN A&M	THIS TIME
22	26	35	3	JOE LYNN TURNER Epic	ENDLESSLY
23	19	12	11	LOVE MY TV A&M	LOVIN' EVERY MINUTE OF IT
24	24	18	10	THE OUTFIELD Epic	SAY IT GENT SO
25	32	34	5	STYNG A&M	LOVE IS THE SEVENTH WAVE
26	36	40	4	TALKING HEADS A&M	STAY UP LATE
27	15	7	14	THE HOOTERS A&M	AND WE DANCED
28	33	33	7	JOHN COUGAR MELLENCAMP A&M	RAIN ON THE SCARECROW
29	25	21	12	MARILLION A&M	KATLEDGE
30	16	10	12	JOHN COUGAR MELLENCAMP A&M	LONELY OL' NIGHT
31	NEW	NEW	1	C. CLEMONS & J. BROWNE Epic	YOU'RE A FRIEND OF MINE
32	20	18	13	TEARS FOR FEARS A&M	HEAD OVER HEELS
33	30	30	16	TALKING HEADS A&M	AND SHE WAS
34	34	77	8	NICK LOWE Epic	I KNEW THE BRIDE
35	35	25	9	E. M. A&M	DRIVER 8
36	NEW	NEW	1	AEROSMITH A&M	LET THE MUSIC DO THE TALKING
37	23	13	10	BRYAN ADAMS A&M	ONE NIGHT LOVE AFFAIR
38	38	42	5	MOTLEY CRUE Epic	HOME SWEET HOME
39	43	43	5	STYNG A&M	HITS OF THE YEAR
40	28	22	12	QUEEN Epic	FORTRESS AROUND YOUR HEART
41	29	6	6	JAN HAMMER A&M	MIAMI VICE THEME
42	42	---	2	THE FAB SPROUIT A&M	WHEN LOVE BREAKS DOWN
43	43	38	11	U2 A&M	BAD
44	NEW	NEW	1	WANG CHUNG A&M	TO LIVE AND DIE IN L.A.
45	45	---	2	101 AUTOGRAPH A&M	BLONDES IN BLACK CARS
46	46	46	12	DIRE STRAITS A&M	SO FAR AWAY
47	NEW	NEW	1	THE ALARM A&M	STRENGTH
48	48	48	7	QUARTERFLASH Epic	TALK TO ME
49	40	32	12	NIGHT RANGER A&M	FOUR IN THE MORNING
50	41	31	9	BRUCE SPRINGSTEEN A&M	FM GUY DOWN

Compiled from national album-oriented radio survey reports.

# Radio Promotions

## APPROACHING ADULTHOOD WNEW-FM New York (AOR)

Contact: Rose Polidoro  
 WNEW-FM's "Rocktober" long celebration of its 18th birthday culminates this week. The final blow-out began Sunday with an official proclamation from New York Mayor Ed Koch that the day, 10/27, was indeed "1027 Day."

Starting the following Monday, Scott Mann's afternoon shift will consist of a series of live broadcasts from Gotham's Hard Rock Cafe. The superstar lineup for the week includes in-person appearances from Steve Van Zandt, Talking Heads Tina Weymouth and Chris Frantz, Felix Cavaliere, Ted Nugent, John Waite and several other rock heavyweights.

Then on Thursday, Halloween night, it's back to the Hard Rock for the "Maskers Ball." "Celebrity judges will be on hand to judge costumes at the bewitching hour and proceeds from the event will go to the TJ Martell Foundation. For those who survive to usher November in, WNEW-FM has Friday evening reserved for the "Shootout In The Sky," which the station is also dubbing as the first annual "Airborne History Of Rock and Roll." To be held at the Buttermilk Channel near Battery Park, the sky show will track the history of rock from Bill Haley to the Boos. These fireworks will be followed up by the pyrotechnics of Nils Lofgren, whose Stone Pony show WNEW will be broadcasting live from Asbury Park, N.J.

## MIAMI VICES WSHE Miami/Ft. Lauderdale (AOR)

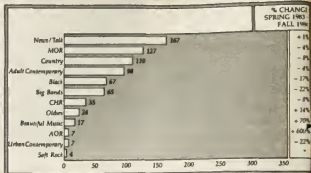
Contact: Janet Zlotkin  
 Looking to get a hand in the celebration surrounding the new season of tv smash "Miami Vice," WSHE disc jockeys Skip Herman and Jim McBean keyed a recent live broadcast to their "Stunt Baby" promotion for the musical cop show. As WSHE tells it, the gas started when the show's stunt doll was discovered to be missing from the set. Herman and McBean immediately got on the case of finding a replacement.

"Miami Vice's" Michael Talbot (a/k/a Stanley Switek) was on hand to oversee the auditions, which entailed dropping hopeful dolls off a cherry picker, burning the fake babies and crushing them under various off-road vehicles. All this was from the same team who raised havoc earlier this year with their "cat spinning" contest. The stunt baby stunt was covered by NBC-TV and the "Today Show."

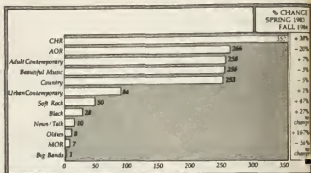
## THE BILLBOARD BOOK OF NUMBER ONE HITS

By FRED BRONSON  
 The inside story of every Number One single from Rock Around the Clock to "We Are the World" at BOOKSTORES NOW

## AM



## FM



How the Formats Fare: The above graphs illustrate how various formats ranked according to Fall 1984 Arbitron share trends in 30 markets. Percentage changes from AQH 12-pm Monday-Sunday six to midnight results from the Spring 1983 Arbitron reports are in the right hand column. According to this study, new rock has retained its dominance on the AM band, while CHR has seen a dramatic increase in popularity on the FM band. The research was compiled for the Interop Companies by Jane Schorn, assistant director of research for McGraw-Hill Radio. The graphs are part of Interop's recently released "Radio Format Trends" report.

## Billboard HOT 100 SINGLES ACTION

### RADIO MOST ADDED

156 REPORTERS	NEW TOTAL ADDED ON	
JOHN COUGAR MELLENCAMP	SMALL TOWN	98
THE CARS	TONIGHT SHE COMES	85
DIRE STRAITS	WALK OF LIFE	73
SUVIVOR	BLUERING HEART	68
C. CLEMONS & J. BROWNE	YOU'RE A FRIEND OF MINE	47

Radio Most Added is a weekly national compilation of the new records most added to the playlists of the radio stations reporting to Billboard. Retail Breakouts is a weekly national indicator of those records with significant future sales potential based on a critical market reaction at the retailer and one stop reporting to Billboard. The full panel of reporters is published periodically as changes are made or to be available by sending a self-addressed stamped envelope to Billboard Chart Dept., 1515 Broadway, New York, NY 10036.

### RETAIL BREAKOUTS

176 REPORTERS	NUMBER REPORTING	
Z Z TOP	SLEEPING BAG	36
SIMPLE MINDS	ALIVE & KICKING	35
RAY PARKER JR.	GIRLS ARE MORE FUN	20
KLIMAX	MISS YOU	19
TA MARA & THE SEEN	EVERYBODY DANCE	17

© Copyright 1985 by Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

# Featured Programming

**DRAKE-CHENAULT**, of Canoga Park, Calif., has reached an agreement with **Orange Productions** to act as exclusive distributor and marketer of "Sounds Of Sinatra," the five-year-old, two-hour Frank Sinatra special hosted by **Sid Mark**. Via this arrangement, Orange Productions will now be able to expand the Frank fare, and future plans include a four-hour New Year's Eve program and a special commemorating Sinatra's birthday.

**TOM ROUNDS'** new Radio Express firm picks up a new client for worldwide representation in **TM Communications**. "TMC Goldpicks" package. Introduced this summer, "TMC Goldpicks" is a library of the top 1,000 songs from 1954 to 1977 accompanied by legend sheets for notes on artists whose records are included.

Out of Van Nuys, Calif., exclusive Radio Network picks up creative distribution rights to **Kris Stevens' "The Magic Of Christmas."** The hour, no-host format is programmable in one or more hour blocks and comes with a jingle package and a series of vignettes on Christmas past and present, plus a glimpse of holiday traditions around the world... On its own, **Kris Stevens Enterprises** is once again offering "The 12 Hours Of Christmas," a contemporary music package spiced with comedy and nostalgia bits and other features central to the season.

Best wishes to **NBC** on the Oct. 31 debut of its "Live From Walt Disney World" country program. Hosted by **WMAQ Chicago's Nancy Turner**, the concert show kicks off with the Judds, to be followed with a Nov. 19 feature on **Exile**. Meanwhile, **NBC** took a serious step into the territory of new technologies recently by compiling its "Legend Of Pink Flamingo" special entirely from Compact Disc. In the future, the format will occupy the "CD Corner" on **NBC's** forthcoming "The Jazz Show With David Sanborn," and CDs will most likely play an increasing role in many of the network's offerings.

The time slot **DJR Broadcasting** was using for "David Brenner Live" has abruptly been filled by "Almost Live With Richard Belzer." Dick Clark's new program for The United Stations, "Countdown America," debuts Saturday (2) with a guest appearance by **Tina Turner**. "Kalamuski's" "Hot Country Hits" cut its weekly reach to **KINE** Kingston, Tex., with **WQTY-FM** Linton, Ind., following as the format's second affiliate.

KIM BREKMAN

Below is a weekly calendar of upcoming network and syndicated music specials. Shows with multiple dates indicate local stations have option of broadcast time and dates.

Nov. 13, **Halloween Hits**, Top 30 USA, **CBS** Radio, three hours.  
Nov. 13, **Scorpions**, **Motley Crue**, **Superstars Of Rock**, **Barnett-Robbins**, 90 minutes.

Nov. 13, **Daryl Hall & John Oates**, **Superstar Portraits**, **Barnett-Robbins**, 90 minutes.  
Nov. 13, **Natalie Cole**, **Street Beat**, **Barnett-Robbins**, 90 minutes.  
Nov. 17, **Die Special**, **Metals**, **MJ Broadcasting**, one hour.  
Nov. 23, **Carat Motown**, **Solid Gold Saturday Night**, **United Stations**, five hours.

Nov. 23, **Peter Nero**, **The Great Sounds**, **United Stations**, four hours.  
Nov. 23, **Oak Ridge Boys**, **Weekly Country Music Countdown**, **United Stations**, three hours.  
Nov. 23, **Mr. Mister**, **Rick Dees' Weekly Top 40**, **United Stations**, four hours.

Nov. 23, **Turtles**, **Dick Clark's Rock Roll & Remember**, **United Stations**, four hours.  
Nov. 3, **Roger Daltrey**, **Part II**, **Rock Over London**, **Radio International**, one hour.  
Nov. 3, **Roger Daltrey**, **Part II**, **Rock Over London**, **Radio International**, one hour.

Nov. 4, **The Fixx**, **Line One**, **Westwood One**, one hour.  
Nov. 4, **Mr. Mister**, **The Hot Ones**, **United Stations**, one hour.  
Nov. 4, **Tommy Shaw**, **Off The Record Specials** with **Mary Turner**, **Westwood One**, one hour.

Nov. 4, **Evelyn King**, **Special Edition**, **Westwood One**, one hour.  
Nov. 4, **Squeeze**, **In Concert**, **Westwood One**, 90 minutes.  
Nov. 4, **Chaka Kahn**, **Pop Concerts**, **Westwood One**, one hour.  
Nov. 4, **Salute to the Temptations**, **Top 30 USA**, **CBS Radio**, three hours.

Nov. 8, **David Foster**, **Temptations**, **Pia Zadora**, **That's Love**, **Westwood One**, three hours.  
Nov. 8, **Chaka Kahn**, **Pop Concerts**, **United Stations**, 90 minutes.  
Nov. 8, **Supertramp**, **Superstar Portraits**, **Barnett-Robbins**, 90 minutes.

Nov. 8, **Kiss**, **Rock Reunion**, **Barnett-Robbins**, two hours.  
Nov. 8, **Boyz II Men**, **Boyz II Men**, **Con Funk Shun**, **Street Beat**, **Barnett-Robbins**, two hours.

Nov. 9, **Be Gees**, **Solid Gold Saturday Night**, **United Stations**, five hours.

Nov. 9, **Mel Torme**, **The Great Sounds**, **United Stations**, four hours.  
Nov. 9, **David Foster**, **Rick Dees' Weekly Top 40**, **United Stations**, four hours.

Nov. 9, **Gail Davies**, **Weekly Country Music Countdown**, **United Stations**, three hours.

# Radio Washington Roundup

BY BILL HOLLAND

**RR GENERAL, INC.** is on the hot seat at the FCC once again, beginning Monday (28), when the Commission, in hearings that date back to the agency's legal proceeding to determine the qualifications of **RRK** to remain licensee of its broadcast properties. Five years ago, the Commission voted to strip **RRK** of three television stations (later one) and put in jeopardy the future of its other tv and radio properties. The FCC found the parent company, **General Tire & Rubber Co.**, guilty of improper business dealings, and said **RRK** had shown "an egregious lack of candor" throughout the hearings. Since then, the **RRK** Radio Network has also divulged that it had discovered billing errors and falsification of clearance reports. Other broadcast companies have already withdrawn up if the final renewal hearing decision should be thumbs down for **RRK**.

**CONGRESSIONAL WIVES** are in the news again. This time it's not porn rock but audio and video spots, produced by the **NAB**, on the dangers of drug abuse. More than 20 wives of Capitol Hill legislators have taped public service announcements in conjunction with the group **Congressional Families For Drug-Free Youth**. The anti-drug spots will be distributed to radio and television stations by the **NAB**.

**NOT FAIR**. That's the nub of the petition for review that the Radio-Television News Directors Assn. (**RTNDA**) has filed with the U.S. Appeals Court here. The group maintains that the Fairness Doctrine is a violation of the First Amendment, and has asked the court to invalidate the doctrine. The **FCC**, in a recent report, agreed with critics of the rule, but tossed the issue to the Congress, where there is growing momentum to strike the doctrine down. **CBS** will be arguing the case as part of the **RTNDA** coalition of broadcasters.

# Billboard ADULT CONTEMPORARY MOST ADDED

A weekly national compilation of the most added records on the radio stations currently reporting to the Top Adult Contemporary Singles chart.

	WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
33	NEW			ILL BE BROTHER WINGS	MR. MISTER
34	NEW			THE LONG AND WINDING ROAD	JIMMY CLASH
35	30	30	10	DON'T LOSE MY NUMBER	PHIL COLLINS
36	NEW			THE LONG AND WINDING ROAD	JIMMY CLASH
37	37	-2	2	LONELY 'OL NIGHT	JOHN COUGAR
38	32	7	7	GRESS YOU UP	MADONNA
39	35	18	5	NEVER SURRENDER	COREY HART
40	29	39	23	FOREVER	KENNY LOGGINS

FOR WEEK ENDING NOVEMBER 2, 1985

Copyright 1985, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of the publisher.

# Billboard HOT ADULT CONTEMPORARY

Compiled from a national sample of radio playlists.

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	1	2	PART TIME LOVER	2 WEEKS ON THE ONE STEVE WONDER
2	5	11	SEPARATE LIVES (LIVE FROM WHITE NIGHTS)	PHIL COLLINS & MARTIN MARTIN
3	3	5	LIVE THEME FROM ST. ELMO'S FIRE	DAVID FOSTER
4	4	4	TAKE ME HOME	A-HA
5	2	12	SAVING ALL MY LOVE FOR YOU	WHITNEY HOUSTON
6	7	15	HEAD OVER HEELS	TEARS FOR FEARS
7	13	9	YOU ARE MY LAY	FREDDIE JACKSON
8	6	9	HURTS TO BE IN LOVE	GHO VANNELLI
9	15	20	YOU BELONG TO THE CITY	GLEN FREY
10	18	23	MORNING DESIRE	KENNY ROGERS
11	14	17	STAND BY ME	MAURICE WHITE
12	8	18	CERISE	KOD & THE GANG
13	17	24	WHO'S ZOOMING WHO	ARETHA FRANKLIN
14	21	26	THE NIGHT IS STILL YOURS	BILLY JOEL
15	10	11	JAY	COMMODORES
16	11	7	CRY	GOOLEY & CREME
17	40	-2	EVERYBODY	JAMES TAYLOR
18	19	21	MIAMI VICE THEME	JAN HAMMER
19	20	22	SUNSET GRILL	DON HEMLEY
20	9	6	YOUR SECRET'S SAFE WITH ME	FRANKIE FRANKS
21	16	14	FREEDOM	WHAM
22	12	8	THE WAY YOU DO THE THINGS YOU DO MY GIRL	DARYL HALL & JOHN OATES
23	27	33	LAY YOUR HANDS ON ME	THE THOMPSON TWINS
24	28	36	SOUL KISS	OLIVIA NEWTON-JOHN
25	23	16	POWER OF LOVE	HELY MUEIS & THE NEWS
26	37	3	BE HEAR ME	ABC
27	29	-2	SHE BELIEVES IN LOVE	THE BEACH BOYS
28	25	11	POWER OF LOVE (YOU ARE MY LADY)	AIR SUPPLY
29	12	17	WE DON'T NEED ANOTHER HERO (THUNDERDOME)	THE TITANIC
30	26	16	ST. ELMO'S FIRE (MAN IN MOTION)	JOHN PARR
31	24	17	YOU'RE ONLY HUMAN (SECOND WIND)	BILLY JOEL
32	34	5	FORTRESS AROUND YOUR HEART	STING
33	NEW		BROKEN WINGS	MR. MISTER
34	NEW		ILL BE BROTHER WINGS	KENNY LOGGINS
35	30	30	DON'T LOSE MY NUMBER	PHIL COLLINS
36	NEW		THE LONG AND WINDING ROAD	JIMMY CLASH
37	37	-2	LONELY 'OL NIGHT	JOHN COUGAR
38	32	7	GRESS YOU UP	MADONNA
39	35	18	NEVER SURRENDER	COREY HART
40	29	39	FOREVER	KENNY LOGGINS

Products with the greatest supply this week. \* Video clip availability. \*\* Recording industry Assn. Of America (RIAA) sale for sales of 500,000 units. \*\*\* RIAA sale for sales of one million units.

## Vid Shoplifting Hurts Warehouse

### Retail Chain Moves Swiftly to Stop 'Shrinkage'

LOS ANGELES Warehouse Entertainment here has found its explosive growth in home video rental creating major increases in traffic and boosting sales of all home entertainment software. However, the same growth has brought on a problem in shoplifting which the firm is moving swiftly to curb.

In an address Oct. 14 before members of the financial community at a meeting of the Los Angeles Amex Club, Warehouse president and CEO Louis Kwiker detailed overall retailing strategy and plans to halt shrinkage.

An irony underlying the problem is that it comes at a time of record growth in revenues, profits, revenue per square foot, video rental volume and earnings per share.

"We know that if the shoplifting continued we'd have a down quarter," Kwiker said, of the firm's recently predicted earnings slump in 1984 (see *July-September*). "As you all know, our stock has turned south."

For Warehouse management, it's not a question of whether but how quickly the shoplifting can be brought back to industry standards. An all out campaign is underway. Officers are receiving no fiscal 1985 bonuses. "I started it by personally giving up a \$200,000 bonus. Every officer has lost his bonus. All sala-

ried [employees] have significantly smaller bonuses and will probably receive zero bonus for the first quarter of the new year. We have our attention focused on this problem."

Whereas, since Kwiker took over as CEO in February 1982, has continually taken calculated risks to stay in front of the market for various categories of software. The firm risked a loss of \$15 million in recorded music sales by reducing inventory in that category \$5 million. Ploving \$5 million in long-term money and \$8 million raised in stock in 1983 into video rental inventory and blank tape, the firm has seen rental volume shoot from \$19 million in fiscal 1984 to \$34 million last year. There are 700,000 Video Express customers "and we're adding 10,000 a week" in the 84 of 1,246 stores offering rental.

That video rental triggers sales in blank tape, prerecorded music and computer software was strongly emphasized. Describing "cross traffic," Kwiker said "80% of our computer software customers own VCRs, virtually everyone with a VCR owns a stereo." The firm's new and larger stores accommodate "15,000 movies, 10,000 LPs, 22,000 cassettes, 8,000 Compact Discs and 1,500 computer software units."

Overall growth was sketched as

going from flat revenues in 1983 to 28% up in 1984 "with not a single new store," then up 31% in 1985 "with just an average of 6% more stores." (\$137,777,000 compared to \$105,542,000). Revenue per square foot rose from \$185 to \$224 in 1983, then to \$386 in 1985. The company posted \$20,000 more square feet of selling space in 1986 through adding 48 units—all larger, 8,500-sq-foot square feet—and by closing 19 smaller stores.

Profits doubled in both 1983 and 1984, and for 1985 they "are up 43% to \$6.4 million." Earnings per share grew from 20 cents in 1982 to 45 cents, then 77 cents, and for 1985: 98 cents—up 27% (all figures restated for a 5-4 stock split).

Quizzed on specifics of the shrinkage, Kwiker said everything points to customers rather than internal theft. "We took five inventories, June 30, 1983, December 31, 1983, Jan. 1, 1984 and the next of 1985. They all came up right on the numbers" except the latter. "The only thing we were doing differently" was displaying actual movies in open displays, i.e., "floor video."

A major step in stemming shoplifting is the installation "by Thanksgiving" in all floor video stores of a new article surveillance system at point of sale.

Kwiker declined to reveal the amount of shrinkage, saying, "We don't want to give our competitors and others anything that can hurt us." Also, he does not want to excite state when the problem will be solved. "We slip [in the prediction] by a month or two, then I lose my credibility."

Whereas how, however, revealed several details about the article surveillance system (Billboard, Aug. 31), he pointed out. "We wanted to share it with the industry."

Often, strategic planning derives from studies of hardware. One such Kwiker sees VCR penetration in U.S. homes at 23 million units by

(Continued on page 25)



Spokes in East L.A. MCA recording artists Cheech & Chong recently signed copies of their label debut album, "Get Out Of My Room." For buyers at East L.A.'s Sounds Of Music outlet. The duo's Springsteen parody single as "Born in East L.A." Pictured at the store are, left to right: Tommy Chong, Carlos Reyes, owner of Sounds Of Music; Paul A. Alesia, sales rep, MCA Distributing; Cheech Mann; and Peter Lopez, attorney for Cheech & Chong

## Midwest Chain Gives CDs A Spin

### New Venture For Highland

LOS ANGELES After more than a year of successful cross-promotions involving area music retailers, Highland Appliance, a major appliance retailer, is introducing a Compact Disc inventory.

Richard Kaye, a former industry wholesaler in the Detroit area, where Highland is based, says prospects are good for more CD inventories to be introduced in some of the 35 large stores, which stretch from the Midwest to Texas.

Kaye says his more than 500-unit CD inventory will be fitted in the store-within-a-store 700 square foot space in Highland's 25,000 square foot Southgate, Mich. outlet. It also houses movie rentals, te accessories and blank tv and audio tape. Highland has been an active CD hardware retailer for several years. CDs are purchased from Vinyl Vendors, a Kalamazoo one-stop.

Highland first encountered CD

software when Jeff Boyd of Vinyl Vendors supplied laser-read disks for the August, 1984 "Electronic Thing." A mini-CD-type show for consumers held over the course of one weekend in Detroit's Cobo Hall. Boyd has exhibited and managed a CD booth for Highland at similar shows in Detroit at which he reports self-offs have risen from 15% or 20% to more than 66% recently.

Highland further got its feet wet in the CD mart by cross-pollinating promotions with local record/tape/accessories retailers. In these programs, consumers were offered \$30 worth of \$2-per-CD discount purchase books. Stores working in conjunction with the Highland CD hardware purchasers in the Michigan and Indiana areas were Boogie Records, Karma Records, Music Magic and Record Outlet.

JOHN SIPPEL

## Alternative Merchandise Perks Consumer Interest

### Budget Confab: Gift Items Bolster Sales

BY JOHN SIPPEL

DENVER Correlative merchandise which stabilizes record/tape/accessories stores' revenues were discussed during the Budget Tape & Records' convention at the Stapleton Plaza here Oct. 9-11.

Gift and boutique items not only bolster store sales, but greatly increase margin, Jacques Goldstone, Budget owner in Portland, Ore., and Yakima, Wash. told the more than 50 store owners represented. By attending regional and national gift shows and shopping competitive lease-oriented stores, Goldstone said he is able to continually provide new items for her stores. She monitors alternative merchandise just as she tracks her records product inventory, using hand-taken cost trials. She uses mark downs to avoid overstock. As most of the gift prod-

uct is non-returnable, and often resorts to trading product with other Budget store owners.

Kyah Sherman demonstrated 3M's security system, which is used by 15 Budget stores to thwart pilferage. She claims the system's cost in more than offset by sales increase of up to 92% when pre-coded cassettes can be openly displayed.

Steve Alpinier (TDK), Zack Yochak (Maxell) and Ted Saka (Denon) predicted Budget owners to stock the more expensive, better quality metal blank tapes, emphasizing such product was not available in the high discount competing stores in the area. Both TDK and Maxell will have strong consumer advertising programs through the holidays. The Maxell offering store stimuli with a continual flow of special incentives, including a trip for

two to Mexico for the Budget stores.

Duracell representative Amy Ulrich encouraged stores to stock the more popular home batteries. She exhibited a series of counter-top racks available to showcase the line. Carl Fischer Music Distributors is offering stores a racked sheet music/folio/booklet series in five-foot sections in a choice of colors, according to Aida Gurwicz, the company's national sales manager. The major print distributor requires an approximate \$1,000 investment of opening inventory, with the supplier keeping computerized track of individual store's sales to provide proper replenishment and new product. Budget owners were offered individual opportunities to become Discover credit card stores.

**BUG APPLE ENTERTAINMENT**

**ALL NEW FOR 1985**

**RECORD CATALOG**

■ **BUG APPLE ENTERTAINMENT** a leading distributor of home entertainment products serving dealers from coast to coast

■ **LARGEST INVENTORY** of any distributor in the world. Over 100,000 titles in stock, immediate delivery in all products.

■ **LOWEST** sales and extra profits.

■ **WE OFFER OUR CUSTOMERS THE FOLLOWING SERVICES:**  
 • Carry special order information by phone 24 hours a day.  
 • Delivery, shipping, distribution, returns, whatever it is, we'll do it.

CALL TOLL FREE **1-800-221-3191** NEW YORK CALL 1213-251367

NAME _____	TELEPHONE _____
TITLE _____	ADDRESS _____
CITY _____	STATE _____ ZIP _____

**15 PARK ROW, NEW YORK CITY, NEW YORK, 10038**

**NEW! DIVIDER CARDS**

8 1/2" x 6" PRE-PRINTED CUSTOM OR PROMOTIONAL

800/648-0958

GOPHER PRODUCTS CORP.  
2200 LYNDEN BLVD.  
COLUMBIA, MO 65201



# On the Beam

BY SAM SUTHERLAND

A weekly column focusing on distribution plans in Compact Disc hardware and software

**RHINO RECORDS**, which just inked a U.S. distribution pact with Capitol (see separate story), has assembled Compact Disc anthologies for the Every Brothers and Little Richard. The Santa Monica-based label, which has expanded in recent years into a prolific source of signif-

icant historical rock and r&b packages, is just now shipping its Every's package, with the Little Richard set tentatively slated for distribution in a month or so (pressing crunch permitting).

Notes label co-founder Harold Bronson, "When we put out our (analog) reissues of the Every's early Cadence albums, we discovered that they'd never used the original master tapes for LP production. Everything that had been released was cut from later generation

copies." Bronson says the sonic quality thus surprised them, and prompted the decision to make the Every's the next in a still brief list of classic early rockers offered by Rhino in CD form.

Both sets are custom compilations running about an hour, he adds. That generosity strikes us as ironic on some already irrefutable cakes.

**TYPICAL BACKORDERS** for Compact Discs can spell a huge potential sales volume. That's apparent from a recent conversation with Fantasy's Phil Jones, who told our

informant that his shipments to date of about 50,000 discs of the label's double "Amadeus" soundtrack are about 25,000 shy of the possible market. The label is also falling behind on a Creedence Clearwater anthology package, already reported by Jones at about 30,000 pieces. Fantasy's extensive jazz catalog also offers another 33 titles... Also joining the now long line of labels punched by CD capacity is none other than Cadence—a spoken word label, no less. According to Seth Gerstel, director of sales, the company's first two CDs

(Continued on page 25)

FOR WEEK ENDING NOVEMBER 2, 1985

# Billboard TOP COMPACT DISCS

## POP

Compiled from a national sample of retail sales reports.

THIS WEEK	LAST WEEK	WEEKS ON CHART		ARTIST	TITLE	LABEL & NUMBER DISTRIBUTING LABEL	WEEKS OF NO. ONE	TITLE
		1	2					
1	1	1	22	DIRE STRAITS	WARNER BROS. 2-27514	7	WALK OF NO. ONE	BROTHERS IN ARMS
2	2	3	23	BRUCE SPRINGSTEEN	COLUMBIA CR 30653			BORN IN THE U.S.A.
3	3	2	23	PHIL COLLINS	ATLANTIC 2-81240			NO JACKET REQUIRED
4	5	5	6	BILLY JOEL	COLUMBIA C2K 40121			GREATEST HITS VOLUMES 1 & 2
5	4	4	14	STING	A&M CD 2780			DREAM OF THE BLUE TURTLES
6	6	6	23	TEARS FOR FEARS	VERMONT 424 300-2 POLYGRAM			SONGS FROM THE BIG CHAIR
7	7	7	23	PINK FLOYD	HARBEST CD 46801-CAPITOL			DARK SIDE OF THE MOON
8	9	9	12	TALKING HEADS	SIRE 2-25205 WARNER BROS.			LITTLE CREATURES
9	8	8	23	BRYAN ADAMS	A&M CD 5013			RECKLESS
10	30	—	2	JOHN COUGAR MELLENCAMP	IMP 824 805-2 POLYGRAM			SCARECROW
11	12	14	23	TINA TURNER	CAPITOL CD 46801			PRIVATE DANCER
12	11	12	7	WHITNEY HOUSTON	ARISTA ARMC 821.0			WHITNEY HOUSTON
13	10	11	23	HEY LEWIS & THE NEWS	CENTRALS INC. 41412			SPORTS
14	16	17	21	PINK FLOYD	COLUMBIA C2K 36183			THE WALL
15	13	13	10	CREEDENCE CLEARWATER REVIVAL	HARBEST CD 823-CORP			CHRONICLES
16	15	19	23	DON HENLEY	GEFFEN 2-24026 WARNER BROS.			BUILDING THE PERFECT BEAST
17	18	15	23	SADIE PATTEN	FM 2954-CFC			DIAMOND LIFE
18	14	10	23	MADONNA	SIRE 2-21517 WARNER BROS.			LIKE A VIRGIN
19	20	20	12	UZ	ISLAND 2-80231 ATLANTIC			THE UNFORGETTABLE FIRE
20	19	16	23	WHAM	COLUMBIA CR 30591			MAKE IT BIG
21	17	18	14	PAUL YOUNG	COLUMBIA CR 30597			THE SECRET OF ASSOCIATION
22	21	21	15	ERYTHMICS	MCA POS 1-5429			BE YOURSELF TONIGHT
23	22	22	23	PRINCE & THE NEW POWER GENERATION	WEA POS 2-25276 WARNER BROS.			AROUND THE WORLD IN A DAY
24	NEW			SPYRO GYRA	MCA WEA 5056			ALTERNATING CURRENTS
25	23	28	5	THE HOOTERS	COLUMBIA CR 30912			NERVOUS
26	25	—	2	SOUNDTRACK	ATLANTIC 2-81261			ST. ELMO'S FIRE
27	27	—	2	GEORGE WINSTON	WIRCHAMP TEL CD 1025-A&M			DECEMBER
28	NEW			THE MANHATTAN TRANSFER	ATLANTIC 2-81266			VOCALESE
29	NEW			DIRE STRAITS	WARNER BROS. 2-3246			DIRE STRAITS
30	24	23	9	THE POINTER SISTERS	MCA POS 1-5487			CONTACT

## CLASSICAL

Compiled from a national sample of retail sales reports.

THIS WEEK	LAST WEEK	WEEKS ON CHART		TITLE	LABEL & NUMBER OF DISTRIBUTING LABEL	WEEKS OF NO. ONE	TITLE	ARTIST
		1	2					
1	1	1	23	BERNSTEIN: WEST SIDE STORY	DE 415-213	23	WALK OF NO. ONE	KIRI TE KANAWA, CARRERAS (BERNSTEIN)
2	2	3	23	AMADEUS SOUNDTRACK	FANFANT 1044-1791			NEVILLE MARRINER
3	3	2	23	TIME WARP	TELARC 80006			CINCINNATI POPS (KUNZEL)
4	4	4	23	TCHAIKOVSKY: 1812 OVERTURE	TELARC 80041			CINCINNATI POPS (KUNZEL)
5	5	5	23	STAR TRACKS	TELARC 80054			CINCINNATI POPS (KUNZEL)
6	6	6	23	TELARC SAMPLER #1	TELARC 80001			VARIOUS ARTISTS
7	7	8	23	BEETHOVEN SYMPHONY #9	DE 410-967			BERLIN PHILHARMONIC (KARAJAN)
8	9	9	23	WEBER: REQUIEM	ARMSL DOD 38218			DOMINGO, BRIGHTMAN (MAZEL)
9	8	9	23	THE BEST OF WOLFGANG AMADEUS MOZART	PHILIPS 412-244			NEVILLE MARRINER
10	10	11	23	HAYDN/HUMMEL/L. MOZART: TRIUMPH CONCS.	CRS 88-37446			WYNTON MARSIALS, NATIONAL PHILHARMONIC ORCHE (LEPARDI)
11	11	10	23	PACHELBEL: CANON	MCA WED 5480			PAILLARD CHAMBER ORCHESTRA
12	12	12	23	COPLAND: APPALACHIAN SPRING	TELARC 80076			ATLANTA SYMPHONY
13	14	14	23	TELARC SAMPLER #2	TELARC 80102			VARIOUS ARTISTS
14	13	13	19	BACH: UNACCOMPANIED CELLO SUITES	CRS 82N 21697			YO-YO MA
15	15	16	23	BEETHOVEN SYMPHONIES #5 & 6	DE 413-932			BERLIN PHILHARMONIC (KARAJAN)
16	17	16	20	GERSHWIN: RHAPSODY IN BLUE	CRS 88-25679			MICHAEL TILSON THOMAS
17	16	15	23	MOZART: REQUIEM	DISNEY/ARMSL 411-717			ACADEMY OF ANCIENT MUSIC (HOGWOOD)
18	18	17	23	AVE MARIA	PHILIPS 412-629			KIRI TE KANAWA
19	19	18	23	GERSHWIN: RHAPSODY IN BLUE	TELARC 80054			CINCINNATI POPS (KUNZEL)
20	21	21	13	STRAUSSFEST	TELARC 80090			CINCINNATI POPS (KUNZEL)
21	20	19	11	AMERICA: THE DREAM GOES ON	PHILIPS 412-627			BOSTON POPS (WILLIAMS)
22	22	23	6	KARAJAN FESTIVAL	DE 415-340			HERBERT VON KARAJAN
23	23	22	23	BOLLING: SUITE FOR CELLO AND JAZZ PIANO TRIO	CRS 88-30655			YO-YO MA, CLAUDE BOLLING
24	NEW			BLUE SALES	LONDON 414-666			KIRI TE KANAWA (RIDDLE)
25	25	26	10	PUCCHINI: TOSCA	IMPAL CR 47174			MARIA CALLAS
26	24	24	23	WITH A SONG IN MY HEART	PHILIPS 412-625			JESSYE NORMAN, BOSTON POPS (WILLIAMS)
27	28	29	3	VIVALDI: FOUR SEASONS	IMPAL 400-005			THE ENGLISH CONCERT (PINNOC)
28	26	25	23	MAMMA	LONDON 411-955			LUCIANO PAVAROTTI (MANCINI)
29	27	27	17	BAROQUE SOLOS AND DUETS	CRS 88-30661			WYNTON MARSIALS, EDITA GRUBEROVA
30	30	—	2	BACH: BRANDEBURG CONCERTOS	LONDON/LR 414-187			ACADEMY OF ANCIENT MUSIC (HOGWOOD)

MR. MANUFACTURER:

THIS YEAR

GO TO SCOTTSDALE

TO MAKE A REAL

COMMITMENT

TO ONE STOPS

CALIFORNIA 1 STOP GROUP

BRUCE OGILVIE



## 'Substantial Co-op' from PolyGram Sound Shop in CD Push

NASHVILLE Amid all the talk of Compact Disc shortages and backorders, there is still a window for merchandising and promoting catalog, according to Sound Shop advertising coordinator Ann Gass. The 55-unit chain is engaged in its first major CD promotion here.

"This is the first time we've had some substantial co-op," she says of the month-long PolyGram event, which began Sept. 22. The chain has allocated 300 pieces per store and is using tables in the front to fully capitalize on in-store pop signing.

Pricing for the promotion is \$12.99 for popular and \$13.99 for classical albums. There are two double-disk sets, "West Side Story" and "Derek and the Dominos," priced at \$29.95 per set.

Gass is using print ad buys, principally in Sunday entertainment sections via quarter-page layouts. Sound Shop is totally mall-oriented,

with units in 12 states throughout the Southeast and into Texas.

"We were getting readers, after the first couple of days," says Gass of the promotion. **KARL PALKE**

## THE BILLBOARD BOOK OF NUMBER ONE HITS

BY FRED BRONSON

The inside story of every Number One single from "Rock Around the Clock" to "We Are the World." AT BOOKSTORES NOW.

## SHOPLIFTERS

(Continued from page 22)

Christmas and "41 to 42 million by 1987." Blank video tape sales are jumping too, from 30 to 105 million 1982 through 1984 "and will sky rocket to 150 million units by 1990."

CD adds a new dimension in recorded music with hardware estimates: 50,000 players in homes in 1983, 300,000 by 1984 "and substantially more than one million by 1985, and more than two million in 1986."

"New CD players do something astonishing," he told the investment group. "They buy the same music they already own on black vinyl!" He cites a curve of 800,000 CDs in 1983, nationally, moving to "approaching five million in 1984, 15 million in 1985 and 30 million next year."

The computer software "explosion" will occur next Christmas season, he predicts. "This market will expand with the sale of units that have the power of the Apple 2E [for] under \$500. That happened in VCRs, in CD players, and will happen in home and personal computers."

## ON THE BEAM

(Continued from page 22)

releases—"The Nutcracker" and "A Child's Christmas in Wales"—are selling out.

CD-ROM SUMMIT: Last week brought a three-day seminar marking the first Optical Disc/Read Only Memory Forum, sponsored in Arlington, Va. by the Learning Technology Institute. The Oct. 23 through 25 event was targeted to the computer field, with systems and software analysts, database publishers, consultants, suppliers, designers et al expected.

Making this huddle noteworthy was the apparent significance of CD-ROM memories, touted by the seminar's own pamphlet as yielding a world standard for future ROM data storage. That's a worthy reminder of the eventual explosion this field should register, with 1986 likely to start the ball rolling in earnest as significant numbers of CD-ROM drives reach the marketplace and available database applications begin to add up.

RANDOM BITS: The Los Angeles Times has featured Compact Discs in both software and hardware ad layouts ever since the configuration bowed, yet the paper's editorial coverage has been sparse. This past weekend did bring two modest stories centering on the configuration: one, however, by rock critic Robert Hibura, touted a personal list of favorite CDs (albeit one acknowledged to place virtually no emphasis on sonic), while the second, by veteran columnist Jack Smith, extolled the virtues of a portable CD player for working out... Recent and current audio buff books continue to mirror the proliferation of new CD players, as well as tumbling prices. Stereo Review's November issue tests five new players with list prices at the \$300 level, generally praising their performance as rivaling or surpassing that of the best first generation players regardless of price. Last month's *High Fidelity* meanwhile compared 17 different units via a tabular listing of specs and prices.

FOR WEEK ENDING NOVEMBER 2, 1985

# Billboard TOP COMPUTER SOFTWARE

RANK	TITLE	PUBLISHER	REMARKS	SYSTEMS							
				Apple II	Atari	Commodore	IBM	Macintosh	TRS	CP/M	Other
1	57	Simon & Schuster	Program that develops speed, and shows progress in typing speed and accuracy	•	•	•	•	•	•	•	
2	32	Devision & Associates	Contains over 800 problems in addition, subtraction, multiplication, division, fractions and decimals to print out and make their own book. Recommended ages 2 to 12	•	•	•	•	•	•	•	
3	2	109	NEW IMPROVED MASTER TYPE	•	•	•	•	•	•	•	
4	88	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own	•	•	•	•	•	•	•	
5	7	32	SKY TRAVEL	•	•	•	•	•	•	•	
6	5	24	BUILD A BOOK	•	•	•	•	•	•	•	
7	7	3	SPANISH	•	•	•	•	•	•	•	
8	13	CHARLIE BROWN'S ABC'S	An introduction to letters and words. Recommended for ages 3 to 7.	•	•	•	•	•	•	•	
9	20	AGENT U.S.A.	Educational program designed to sharpen geographic and math skills helps to improve deductive reasoning for ages 9 to adults	•	•	•	•	•	•	•	
10	10	3	WEBSTER: THE WORD GAME	•	•	•	•	•	•	•	

RANK	TITLE	PUBLISHER	REMARKS	SYSTEMS							
				Apple II	Atari	Commodore	IBM	Macintosh	TRS	CP/M	Other
1	1	67	PRINT SHOP	•	•	•	•	•	•	•	
2	2	28	THE NEWSROOM	•	•	•	•	•	•	•	
3	5	43	PAPERCLIP	•	•	•	•	•	•	•	
4	4	17	PRINT SHOP GRAPHICS LIBRARY II	•	•	•	•	•	•	•	
5	4	30	PRINT SHOP GRAPHICS LIBRARY I	•	•	•	•	•	•	•	
6	8	28	HOMEPAK	•	•	•	•	•	•	•	
7	7	14	PRINT MASTER	•	•	•	•	•	•	•	
8	6	109	BANK STREET WRITER	•	•	•	•	•	•	•	
9	9	7	SWIFT SOFT	•	•	•	•	•	•	•	
10	10	12	3 IN 1 BUNDLE	•	•	•	•	•	•	•	

©Copyright 1985, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

## COPIES OF WEEKLY CHARTS

are available from Billboard's Chart Research Department Pop Singles 1941 through 1984. Top LPs 1949 through 1984. \$3.50 per chart. Call or write:

Billboard Chart Research  
1515 Broadway  
New York, NY 10036  
(212) 764-4556

## CD Blisters

BEAT Paper Packaging.

Much Higher Quality & Lower Prices Than Paper CD Packaging.

From the No. 1 Supplier of CD Blisters.

Call Citi 612-934-4078  
INNOVATIVE PLASTICS INC.

# New Releases

## ALBUMS

The following configuration abbreviations are used: LP—album; EP—extended play; CA—cassette; NA—price not available. Multiple records and/or tapes in a set appear within parentheses following the manufacturer number.

### POP/ROCK

- THE ALARM**  
Strength  
LP #100 566A MCA \$8.99  
CA #102 566A \$8.99
- ASIA**  
Asies  
LP #400 24072 MCA \$8.99  
CA #102 24072 \$8.99
- BARRON, RONNIE**  
Bon Ton Roulette  
LP #400 24072 MCA \$8.99  
CA #102 24072 \$8.99

**BILLY THE KID**  
Sworn To Fury  
LP #100 566A MCA \$8.99  
CA #102 566A \$8.99

**CNEECH & CHONG**  
Get Out Of My Room  
LP #100 566A MCA \$8.99  
CA #102 566A \$8.99

**CROSS, CHRISTOPHER**  
Every Turn Of The Wheel  
LP #100 566A MCA \$8.99  
CA #102 566A \$8.99

**DEPECHE MODE**  
Catching Up With Depeche Mode  
LP #100 566A MCA \$8.99  
CA #102 566A \$8.99

**JOHN, ELTON**  
See Me In Your Arms  
LP #100 566A MCA \$8.99  
CA #102 566A \$8.99

**PACK, DAVID**  
Anywhere You Go  
LP #100 566A MCA \$8.99  
CA #102 566A \$8.99

**SEXTON, CHARLIE**  
Pictures For Pressure  
LP #100 566A MCA \$8.99  
CA #102 566A \$8.99

**SPACE MONKEY**  
On The Beam  
LP #100 566A MCA \$8.99  
CA #102 566A \$8.99

**BENTON, BROOK**  
Memories Are Made Of This  
LP #100 566A MCA \$8.99  
CA #102 566A \$8.99

**IKE & TINA TURNER**  
Greatest Empire  
LP #100 566A MCA \$8.99  
CA #102 566A \$8.99

**THE ISLEY BROTHERS**  
Melodrama  
LP #100 566A MCA \$8.99  
CA #102 566A \$8.99

**THE JETS**  
The Jets  
LP #100 566A MCA \$8.99  
CA #102 566A \$8.99

**TURNELL, JIMI**  
LP #100 566A MCA \$8.99  
CA #102 566A \$8.99

### BLACK

**CROSS, CHRISTOPHER**  
Every Turn Of The Wheel  
LP #100 566A MCA \$8.99  
CA #102 566A \$8.99

**DAY, MORRIS**  
Color Of Success  
LP #100 566A MCA \$8.99  
CA #102 566A \$8.99

**GAYE, MARVIN & HIS WOMEN**  
Classic Duets  
LP #100 566A MCA \$8.99  
CA #102 566A \$8.99

**RICHE, LIONEL**  
The Composer Series, Great Love Songs  
With The Commodores & Diana Ross  
LP #100 566A MCA \$8.99  
CA #102 566A \$8.99

**SHEILA E**  
Romance 1600  
LP #100 566A MCA \$8.99  
CA #102 566A \$8.99

**WILLIAMS, MARK JR.**  
Greatest Hits, Vol. II  
LP #100 566A MCA \$8.99  
CA #102 566A \$8.99

**WONDER, STEVE**  
In Square Circle  
LP #100 566A MCA \$8.99  
CA #102 566A \$8.99

### COUNTRY

**BUFFETT, JIMMY**  
Songs You Know By Heart  
LP #100 566A MCA \$8.99  
CA #102 566A \$8.99

**WATSON, GENE**  
Tease Saturday Night  
LP #100 566A MCA \$8.99  
CA #102 566A \$8.99

### COMPACT DISC

**CROSS, CHRISTOPHER**  
Every Turn Of The Wheel  
LP #100 566A MCA \$8.99  
CA #102 566A \$8.99

**DAY, MORRIS**  
Color Of Success  
LP #100 566A MCA \$8.99  
CA #102 566A \$8.99

**GAYE, MARVIN & HIS WOMEN**  
Classic Duets  
LP #100 566A MCA \$8.99  
CA #102 566A \$8.99

**RICHE, LIONEL**  
The Composer Series, Great Love Songs  
With The Commodores & Diana Ross  
LP #100 566A MCA \$8.99  
CA #102 566A \$8.99

**SHEILA E**  
Romance 1600  
LP #100 566A MCA \$8.99  
CA #102 566A \$8.99

**WILLIAMS, MARK JR.**  
Greatest Hits, Vol. II  
LP #100 566A MCA \$8.99  
CA #102 566A \$8.99

**WONDER, STEVE**  
In Square Circle  
LP #100 566A MCA \$8.99  
CA #102 566A \$8.99

**EXPRESS TO TERROR**  
Steve Lawrence, George Hamilton, Stella Stevens  
LP #100 566A MCA \$8.99  
CA #102 566A \$8.99

**GUNS OF WAR**  
LP #100 566A MCA \$8.99  
CA #102 566A \$8.99

**THE HENDERSON MONSTER**  
Jason Miller, Christine Lakin, Stephen Collins  
LP #100 566A MCA \$8.99  
CA #102 566A \$8.99

**KING OF AMERICA**  
Michael Walden, Larry Atlas, Barry Miller  
LP #100 566A MCA \$8.99  
CA #102 566A \$8.99

**THE LIFE OF VERO**  
Rendella Tabaddi, Maria Callas, Luciano Pavarotti  
LP #100 566A MCA \$8.99  
CA #102 566A \$8.99

**MAN FROM DEEP RIVER**  
John Beasley  
LP #100 566A MCA \$8.99  
CA #102 566A \$8.99

**THE MANSIONS OF AMERICA**  
Bruce Robinson, Kate Mulgrew  
LP #100 566A MCA \$8.99  
CA #102 566A \$8.99

**MAURICE OR FLIGHT 502**  
Robert Schick, George Sheehan  
LP #100 566A MCA \$8.99  
CA #102 566A \$8.99

**MISSION**  
Christopher Kohlberg, Nanna Poul, Bo L. Munthe  
LP #100 566A MCA \$8.99  
CA #102 566A \$8.99

**PACKIN IT IN**  
Richard Benjamin, Paula Prentiss, Moby Grape  
LP #100 566A MCA \$8.99  
CA #102 566A \$8.99

**A SMALL KILLING**  
Edward Asner, Jean Simmons, Andrew Keegan  
LP #100 566A MCA \$8.99  
CA #102 566A \$8.99

**THE THIRTY-NINE STEPS**  
Robert Powell, David Warner, Eric Porter  
LP #100 566A MCA \$8.99  
CA #102 566A \$8.99

**WHITE MAMA**  
Betty Davis, Ernest Narden, Jr.  
LP #100 566A MCA \$8.99  
CA #102 566A \$8.99

**THE WOMAN WHO WILLED A MIRACLE**  
Clark Lockman, James Nafra, Fran Bennett  
LP #100 566A MCA \$8.99  
CA #102 566A \$8.99

To get your company's new video releases listed, send the following information—Title, Performer, Distributor, Manufacturer, Format(s), Catalog Number(s) for each for mail and the Suggested List Price (if none, indicate "No list or Rental")—to Linda Moxie, Billboard, 1515 Broadway New York, NY 10036.

To get your company's new releases listed, either send release sheets or else type the information on the above format on your letterhead. These include suggested list price whenever applicable. Send to Linda Moxie, Billboard, 1515 Broadway New York, NY 10036.

## HOME VIDEO

Symbols for formats are a—Beta, v—VHS, c—CED and l—L. Where applicable, the suggested list price of each title is given; otherwise, "No List" or "Rental" is indicated.

### FILMS

**AND BABY MAKES SIX**  
Colleen Dewhurst, Warren Gates, Maggie Cooper  
LP #100 566A MCA \$8.99  
CA #102 566A \$8.99

**AUNTY**  
LP #100 566A MCA \$8.99  
CA #102 566A \$8.99

**BATTERED**  
Mike Farrell, Karen Grassle, Le Var Burton  
LP #100 566A MCA \$8.99  
CA #102 566A \$8.99

**BLOOD AND GUNS**  
Orson Welles  
LP #100 566A MCA \$8.99  
CA #102 566A \$8.99

**BLOODBATH AT THE HOUSE OF DEATH**  
Kenny Everett, Pamela Stephenson, Vincent Price  
LP #100 566A MCA \$8.99  
CA #102 566A \$8.99

**BROADWAY BODY WORKOUT**  
Carol Lawrence  
LP #100 566A MCA \$8.99  
CA #102 566A \$8.99

**THE CHILDREN OF AN LAC**  
Shirley Jones, Ina Balin, Bhauddh Quo  
LP #100 566A MCA \$8.99  
CA #102 566A \$8.99

**DEATHMOON**  
Robert Fawcett, Charles Hall, France Nguyen  
LP #100 566A MCA \$8.99  
CA #102 566A \$8.99

**A DREAM - OR CHRISTMAS**  
Neri Rhodes, Beah Richards, Lynn Hamilton  
LP #100 566A MCA \$8.99  
CA #102 566A \$8.99

For fast action, use

**ACTIONMART**

the Billboard Classified. Call Jeff Serette toll free at (800) 223-7524 (NY residents dial 764-7388).

"One of the most accurately detailed rock encyclopedias ever. A must for the rock enthusiast."  
—J.J. JACKSON

"People are asking 'What is Madonna's last name?', 'What about Boy George?' and 'Sting?' Well, needless to say, Mr. Music has come to the rescue once again. Thanks, Norm, you've made my job a lot easier."  
—MARTHA C. GUNN

"Factual, accurate, and, on top of that, fun to read."  
—NINA BLACKWOOD

"Life is so much sweeter when you ROCK ON!"  
—MARK GOODMAN

ALSO AVAILABLE  
**ROCK ON THE SOLID GOLD VIDEOS** (Vol 1)  
**ROCK ON THE YEARS OF CHANGE** (Vol 2)  
Illustrated. At bookstores or call toll-free (800) 638-3030. Major credit cards accepted.

Harper & Row 1817



Ad Council



Let's close  
the book on  
forest fires.

FREE  
Gift Wrap Envelopes



Buy 1,000 LP Santa  
Get 1,000 LP or Cassette

FREE!

(Net cost 12½¢ each)



SONY

Other Designs Available

521 E. Fabens • Midland-Taylor, Indiana 46027  
(317) 231-3818 • (317) 250-4211

We Export 12 LER 823 390 JERRY BASSIN, INC. WHOLESALE ONE STOP  
8003 W. 5th Ct. • Rosemead, CA 91076  
(800) 851-5667 (215) 883-3443

SERVICE • PRICE • EXCELLENT FILL

COMPACT DISCS

WE STOCK ALL LABELS  
SOFT-HALOES AND  
DEEP-DEPTH  
PREMIER'S SELECTION  
OVER 2,000 TITLES  
IN STOCK



ALBUMS  
CASSETTES

12" • 45"

TDK • MAXELL  
SONY  
DISC WASHER  
RECOTON  
SAVOY  
ALLSOP

CBS  
NICE PRICE SALE

Billie Jean King  
1971-1981  
CBS Records  
\$14.95

Books: Spectacular  
CBS Records  
\$14.95

Are You Ready?  
CBS Records  
\$14.95

Santa Ana  
CBS Records  
\$14.95

PRICE BREAK  
on these original  
and reissues!

\$2.69

ALBUMS & CASSETTES

Celebration  
CBS Records  
\$14.95

ENTIRE NICE PRICE CATALOG IN STOCK  
BERKLEY, CA 94710

# ideo retailing

## National Video Plans Major Changes Pay Per Transaction Is On Agenda

BY JIM MCCULLOUGH

LOS ANGELES The sizable 150-unit U.S. and Canadian National Video chain expects to do \$180 million in revenue, system wide, in 1985. In addition, the franchise operation is "that much nearer" to a non-traditional "pay per transaction" arrangement with video software vendors.

That projection comes from Ron Berger, head of the Portland, Oregon-based web, on the heels of its recently completed annual convention in Acapulco—which drew 385, up from last year's 240 in Maui. Berger confirms that he is negotiating with three software vendors to do business on a "pay per transaction" basis, which is "where I think the industry is headed any way." This approach will allow vendors to participate in each rental transaction but will only work, in Berger's view, if stores and distributors have sophisticated computer methodology with audit trails.

"We've been aggressively stepping up computerizing our stores," he says.

One element to come out of the convention include:

- The chain will become the retail sponsor of "Video Tonight," airing on the Satellite Programming Network (SPN).
- A distribution deal has been inked with Cleveland and Chicago branches of Comtron to distribute National Video's private label branded product, such as Royale blank tape, carrying cases and other

accessory items.

• The banning of club membership as the shakeout in home video retailing continues.

• The termination of any franchisee that displays adult material or has an "adult room." Adult material may only be kept under the counter and no one under 18 may rent or sell that product to a consumer under the same age. A letter has been sent to VSDA reiterating that policy.

• The opening of two major National "superstores" in as yet undisclosed major U.S. markets, which will place a strong emphasis on sell-through while taking the "Crazy Eddie" approach to merchandising. They will be company-owned stores. National has two company-owned stores presently, all the rest are franchisee.

• A much expanded and aggressive advertising program for the balance of the year, including ads in TV Guide.

Berger says the "pay per transaction" idea was proposed to the studios as far back as 1982 with tests run in some stores the following year. "The conclusion was that system would only work with sophisticated computerization.

National's decision to ban club membership, adds Berger, is based on a report from the Twentieth Century Fox Telecommunications head Steve Roberts, now a consultant, who indicates that more than 20,000 video stores have shuttered since 1981. "Consumers will be victimized. If you figure those stores had 50 members each, perhaps as much

as \$5 million was lost."

"Business in general" "Our volume for the month of July, system-wide, was \$8,577,000. During one week in August we had more than one million movie transactions. In a normal week we see a half-million people."

The chain will also place a strong emphasis on sell-through for Christmas, hinged on many vendors' Christmas catalog promotions. "We're poised to sell," he says, "We'll do a direct mailing to more than 2.5-million customers."

LOS ANGELES Walt Disney Home Video is advising video retailers to refer any dissatisfied purchasers of "Pinocchio" at its original \$79.95 retail price to them at their Burbank headquarters.

Consumers may send proof of purchase, as well as the title, back to Disney, at which point they will receive a full refund and are free to buy it at the new price point. Disney recently lowered the price of "Pinocchio" to \$29.95.

This does not reflect a shift in pol-

icy, according to a Disney spokesperson. The company has an ongoing philosophy of accommodating any disgruntled customers of product in this fashion.

Some video retailers were unaware of the policy, according to Carol Pough of Video Cassettes Unlimited in Santa Ana, president of the Orange County VSDA chapter. A Disney representative reiterated the policy at a recent chapter meeting.

FOR WEEK ENDING NOVEMBER 2, 1985



Copyright 1985, Billboard Publications, Inc. No part of this publication may be reproduced stored in any retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

# TOP KID VIDEO SALES

Compiled from a national sample of retail store sales reports.

WEEK	RANK	TITLE	COPYRIGHT, MANUFACTURER, CATALOG NUMBER	Year of Release	Price
1	1	PINOCCHIO	Walt Disney Home Video 239	1940	79.95
2	2	LIFE WITH MICKEY!	Walt Disney Home Video 260	1985	29.95
3	NEW	BUGS BUNNY'S WACKY ADVENTURES	Warner Bros. Warner Home Video 11504	1985	19.98
4	NEW	CARE BEARS BATTLE THE FREEZE MACHINE A	Family Home Entertainment F371	1985	29.95
5	4	MY LITTLE PONY	Children's Video Library Vestron 1400	1984	19.95
6	9	RAINBOW BRITE AND THE MIGHTY MONSTROBURK MENACE	Children's Video Library Vestron 1568	1985	29.95
7	3	THE CARE BEARS MOVIE A	Samuel Goldwyn Company Vestron 5082	1985	No listing
8	13	SUPERMAN	DC Comics Inc. Warner Home Video 34079	1985	19.95
9	10	DUMBO A	Walt Disney Home Video 24	1941	39.95
10	5	AN OFFICER AND A DUCK	Walt Disney Home Video 258	1985	29.95
11	14	CHARLOTTE'S WEB	Paramount Pictures Entertainment Video 80599	1973	19.95
12	12	TRANSFORMERS: THE ULTIMATE DUEL	Sunbow/Harbco/Bradley Pk. Inc. Family Home Entertainment F-3120	1985	24.95
13	11	CARE BEARS IN THE LAND WITHOUT FEELING A	Family Home Entertainment F357	1984	29.95
14	23	DAFFY DUCK, THE NUTTINESS CONTINUES...	Warner Bros. Warner Home Video 11505	1985	19.98
15	17	FROM PLUTO WITH LOVE	Walt Disney Home Video 261	1985	29.95
16	8	TRANSFORMERS: MORE THAN MEETS THE EYE	Sunbow/Harbco/Bradley Pk. Inc. Family Home Entertainment F-3119	1985	24.95
17	24	STRAWBERRY SHORTCAKE PETS ON PARADE	Family Home Entertainment F 368	1984	29.95
18	15	AQUAMAN	DC Comics Inc. Warner Home Video 34081	1985	24.98
19	21	VOLTRON-CASTLE OF LIONS A	World Events Pkg Ltd Sony Video Software 99H0019-50020	1985	49.95
20	6	G.I. JOE: A REAL AMERICAN HERO	Family Home Entertainment F-487	1984	39.95
21	NEW	SHE, RA, PRINCESS OF POWER	Magic: Window 6-20504	1985	24.95
22	NEW	ROAD RUNNER VS. WILE E. COYOTE: THE CLASSIC CHASE	Warner Bros. Warner Home Video 11504	1985	19.98
23	NEW	SYLVESTER AND TWEETY'S CRAZY CAPERS	Warner Bros. Warner Home Video 11506	1985	19.98
24	NEW	PORCY PIG'S SCREWBALL COMEDIES	Warner Bros. Warner Home Video 11508	1985	19.98
25	14	TRANSFORMERS: S.O.S. DINOBOTS	Family Home Entertainment F-128	1985	19.95

• Recording Industry Assn. of America gold certification for mechanical sales, 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for non-mechanical media); for home video product, 25,000 or \$1 million for video video product; • RIAA platinum certification for mechanical sales, 150,000 units or suggested list price income of \$6 million (60,000 or \$2.4 million for non-mechanical media); for home video product, 50,000 units or a value of \$2 million for music video product; Titles certified prior to Oct. 1, 1985 were certified under different criteria; • International Film Distributors Assn. certification for gross retail revenue of \$1 million after returns or stock buyback.

## Record Factory Clip Rentals: More Traffic, New Problems

BY EARL PAIGE

SAN FRANCISCO As record and tape chains gain experience with video rental departments, they are learning to appreciate the movie rental customer as an entirely different consumer, one that can impact upon the entire store. What has helped Record Factory maintain equilibrium here is a video "task force" organized a few months ago, says marketing vice president Bob Tolfohn.

The task force, which meets bi-weekly, has made a number of adjustments since organizing in June. Many changes are keyed to the distinct attributes of the rental customer, while other adjustments grow out of the distinctions between a video rental department and the rest of the record/tape store environment.

"We first listed around 65 problems or aspects of operating the department," Tolfohn relates, "then we set it down to the top 10. As it turns out, two problems are really related. We were experiencing slow weeknights and chaotic weeknights."

The task force—comprised of two people from each store (one a retailing boss, two from operations and two from Tolfohn's marketing department)—soon realized that a ma-

trix of problems grew out of the department's long line crowded parking, difficulty in knowing how to staff up, stock problems and store hours were all on the list.

As for video rental customers, Tolfohn says, "They're pretty uptight. They are not laid back record customers that love to relax listening to music. They want a movie right now and you have to make it if they become impatient or you're out of stock. They're not necessarily looking for price. Convenience and selection are the key want attributes."

One "traffic crunch" solution that has worked so far in the 13 (of 38) Record Factory units with rental departments is the use of discount coupons on rentable Tuesdays through Thursday. "This may be a free rental offer or a special price. We advertise the offer or do mailings to let them know rental customers don't mind coming in mid-week and," Tolfohn adds, "that's precisely when there's maximum selection, no lines and plenty of parking."

Even though video rental competition is fierce here between Wherehouse and other independent video outlets, Wherehouse rental volume has remained fairly stable for Record Factory. "We're tied in 10 stores and

## RECORD FACTORY

(Continued from page 3)

\$2.50 in the other three." Tolson notes. Store policy can be varied, depending on competition and other factors.

Essentially, Record Factory has gone through an evolution since first bowing video rental in mid-'88. One shift has been in display strategy.

Originally, empty boxes were displayed on pegs, with each box conspicuously on display. This was possible because tags were also on the pegs. Each tag represented a copy of a title in stock. Customers took the tags to the counter to rent a tape. "This was the answer to avoiding a lot of holes in the display."

However, savvy customers would pocket a tag to insure a given selection would be available on their next visit. It was like hiding a book in a library where a limit on the number of books one can borrow is enforced. Tolson explained, "The whole tag system became unmanageable."

While still displaying empties, Factory now displays all empty representatives of a selection. This is more orderly but also requires more display space. Thus, a present priority for the task force is to come up with better display racks.

One other challenge Factory has confronted corresponds to the distinction between movie and record/tape customers—store staffing. "We have found that staff people who are into records resent working in the movie section. 'In fact,'" says Tolson, "we now solicit with separate advertisements. We don't want music fans answering help wanted ads for the movie counters."

At the same time, a fundamental management objective for the chain is to have store managers and assistant managers totally versed in both movie rental and the remaining store business. "We want people

who can cross over and we are achieving this smoothly."

Related to staffing is the issue of store hours. "We've found that we have to be open where we have rent all from 10 a.m. to 10 p.m. and until midnight Friday and Saturday. Even Sunday hours have been extended. We used to be open until 6:30 then 8 p.m. Now on Sundays it's 10 p.m."

In fact, one store in the chain, Odyssey (still retaining a pre-acquisition name), in Las Vegas, where movie rental was just installed, never closes. "There's no key," says Tolson.

Tolson says the happy consequence of all the adjustments, which management and staff alike appreciate, is that the video rental leaders are generally the volume leaders. He says he can see why no many chains are feverishly adding retail sections.

"When you walk into some record/tape-only stores on some days," says Tolson, "you look around and wonder how long things can continue without the added traffic and general excitement movie rental sections generate."

## TOUCH That DIAL!

Get fast results with ACTION-MART, the Billboard Classified



Call our Hotline at (800) 223-7524 and tell Jeff what you want to see some Action!

# RUNAWAY

## VP 1500

# VIDEO PLAYER

The #1 video player in the U.S.



For more information, write, or call.  
Harjoy, Inc., 275 Forest Avenue, Paramus, NJ 07652  
(201) 599-2882

# TOP VIDEOCASSETTES RENTALS

THIS WEEK		LAST WEEK		TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
WEEKS ON CHART	WEEKS ON CHART	WEEKS ON CHART	WEEKS ON CHART					
1	4	1	4	THE BREAKFAST CLUB ▲	Universal City Studios MCA Dist. Corp. 80167	Molly Ringwald Anthony Michael Hall	1985	R
2	4	2	4	AMADEUS ▲	Thorn EMI Home Video VTA2997	Tomyu Hida F. Murray Abraham	1984	PG
3	3	3	3	THE KILLING FIELDS ▲	Warner Bros. Warner Home Video 11419	Sam Waterston Dr. Hang S. Ngai	1984	R
4	4	4	4	DESPERATELY SEEKING SUSAN ▲	Thorn EMI Home Video VTA2991	Roxanna Arquette Melanie Lynskey	1985	R
5	5	5	5	MISSING IN ACTION 2: THE BEGINNING	Canon Films Inc. MGM USA Home Video 800658	Chuck Norris	1985	R
6	14	3	16	POLICE ACADEMY 2: THEIR FIRST ASSIGNMENT ▲	The Ladd Company Warner Home Video 20020	Steve Guttenberg Michael T. Hayes	1985	PG
7	6	7	7	THE SURE THING	Embassy Pictures Embassy Home Entertainment 2178	John Cusack Daphne Jung	1985	PG-13
8	7	23	23	THE KARATE KID ▲	RCA/Columbia Pictures Home Video 6-20460	Ralph Macchio Pat Morita	1984	PG
9	6	1	6	A PASSAGE TO INDIA	RCA/Columbia Pictures Home Video 6-20485	Judy Davis Denzel Washington	1984	PG
10	10	14	14	A SOLDIER'S STORY ▲	RCA/Columbia Pictures Home Video 6-20469	Albano Carrar Howard S. Wilson Jr.	1984	PG
11	13	4	13	FRIDAY THE 13TH, PART V A NEW BEGINNING	Paramount Pictures Paramount Home Video 1823	John Shepard Michael Ansara	1985	R
12	12	16	16	A NIGHTMARE ON ELM STREET ▲	Metro Home Entertainment M790	John Saxon Ronee Blakley	1984	R
13	11	14	14	FALCON AND THE SNOWMAN ▲	Dron Pictures Verizon 3073	Timothy Hutton Sally Field	1985	R
14	27	3	27	PORKY'S REVIEWS	CBS Fox Video 1463	Dan Monahan Chuck Mitchell	1984	PG
15	9	18	18	STARMAN ▲	RCA/Columbia Pictures Home Video 6-20412	Jeff Bridges Karen Allen	1984	PG
16	16	10	10	STICK ▲	Universal City Studios MCA Dist. Corp. 80160	Burt Reynolds Candice Carroll	1985	R
17	15	28	28	THE TERMINATOR ▲	Thorn EMI Home Video VTA2355	A. Schwarzenegger	1984	R
18	21	10	10	BLOOD SIMPLE ●	Circle Films MCA Dist. Corp. 80139	John Getz Frances McDormand	1985	R
19	17	8	8	MRS. SOFFEL	MGM USA Home Video 800600	Diane Keaton Mel Gibson	1984	PG-13
20	19	12	12	THE WINTER SEASON ▲	Dron Pictures Thorn EMI Home Video VTA2981	Kurt Russell Merrill Harmon	1985	R
21	26	2	2	THE COMPANY OF WOLVES ●	ITC Entertainment Verizon 5092	Angela Lansbury David Warner	1984	R
22	18	14	14	RUNAWAY ▲	TriStar Pictures RCA/Columbia Pictures 6-20469	Tom Selleck Cynthia Rhodes	1984	PG-13
23	29	21	21	MISSING IN ACTION	Canon Films Inc. MGM USA Home Video 800557	Chuck Norris	1984	R
24	29	16	16	THE FLAMINGO KID ▲	AFC Films Inc. Verizon 5072	Matt Dillon Richard Crenna	1984	R
25	27	20	20	PLACES IN THE HEART ▲	CBS Fox Video 6836	Sally Field Lindsay Crouse	1984	PG
26	20	6	6	TURK 182	CBS Fox Video 1460	Timothy Hutton Robert Urich	1985	PG-13
27	25	5	5	THE SLUGGER'S WIFE	Ristar Prod. RCA/Columbia Pictures 6-20486	Michael O'Keefe Richard Dreyfuss	1985	PG
28	NEW	17	17	FRATERNITY VACATION ▲	New World Pictures New World Video 8509	Stephen Geoffreys Sherry J. Wilson	1984	PG
29	28	5	5	MISCHEEN	CBS-Fox Video 1459	Doug McKean Catherine Mary Stewart	1985	R
30	30	14	14	INTO THE NIGHT ▲	Universal City Studios MCA Dist. Corp. 80170	Jeff Goldblum Michelle Pfeiffer	1985	R
31	NEW	17	17	UP THE ACADEMY	Warner Bros. Warner Home Video 11313	Ralph Macchio Barbara Bach	1980	R
32	4	6	6	PURPLE ROSE OF CAIRO ▲	Groen Pictures Verizon 3068	Mia Farrow Jeff Daniels	1985	PG
33	25	5	5	PARIS, TEXAS	CBS-Fox Video 1457	Harry Dean Stanton Natalia Kinski	1984	PG
34	26	13	13	PIROCCNO	Wall Disney Home Video 239	Animated	1940	G
35	NEW	17	17	CERTAIN FURY ▲	New World Pictures New World Video 8514	Talbot O'Neal Irene Cara	1985	R
36	37	18	18	MICKI & MAUDE ▲	RCA/Columbia Pictures Home Video 6-20456	Dudley Moore Amy Irving	1984	PG-13
37	33	19	19	PROTOCOL ▲	Warner Bros. Warner Home Video 11434	Goede Haen	1984	PG
38	31	18	18	2010 THE YEAR WE MAKE CONTACT ▲	NEA USA Home Video 000591	Roy Scheider John Lodge	1984	PG
39	39	25	25	THE COTTON CLUB ▲	Groen Pictures Embassy Home Entertainment 1714	Richard Gere Diane Lane	1984	R
40	35	2	2	HEAVENLY BOODIES	Fox Video 6848	Cynthia Dale	1985	R

© Recording Industry Assn. of America a gold certification for theatrical film, sales of 75,000 units or suggested list price income of \$1.2 million (or \$1.2 million for home video product); 25,000 or \$1 million for music video product; 10,000 or \$1 million for theatrical film; 50,000 units or suggested list price income of \$1 million (60,000 or \$1.2 million for home video product); 10,000 units or suggested list price income of \$1 million for music video product; 10,000 units or suggested list price income of \$1 million for theatrical film; 50,000 units or suggested list price income of \$1 million for home video product; 50,000 units or suggested list price income of \$1 million for music video product. Titles certified prior to Oct. 1, 1995 were certified under different criteria. \* International Tape Dist. Assn. certification for gross label revenue of \$1 million either retail or stock balance.

# PRECIOUS METALS



## W.A.S.P.

**Video EP**  
**\$18.95**

30 minutes  
Beta hi-fi stereo 95W00027  
VHS hi-fi stereo 95W50028  
© 1984 Capitol Records

In October 1984, within a few weeks release of their self-titled debut album, W.A.S.P. buzzed away on their headline world tour, singing rock fans into frenzies throughout Europe and Japan. Shot at London's famous Lyceum Theater before a capacity crowd, this video captures all W.A.S.P.'s savage, primeval fury. W.A.S.P.—Live and swarming with sound on their Video EP from Sony.

**Featuring**

On Your Knees  
The Flame  
Hellion  
Sleeping (In the Fire)  
I Wanna Be Somebody

**Beta** VHS  
135-100 135-100  
STEREO STEREO



## CONEY HATCH

**Video 45**  
**\$16.95**

17 minutes  
Beta hi-fi stereo 97W00100  
VHS hi-fi stereo 97W50101  
© 1985 PolyGram Records, Inc.

One of Canada's hottest exports today! This collection from CONEY HATCH's three rocking LP's show cases their distinctive style, an enjoyably tense marriage of melodic invention and raw aggression. Coney Hatch is always in good company. Max Norman, veteran producer for Bad Company, Ozzy Osbourne and Ian Hunter produced their LP "Fridson". They've toured with heavies from Maiden and Judas Priest, winning over laugh-a-minute crowds with their hungry punch. Coney Hatch's single "Fantasy" will definitely get yours going. Catch the whole Video 45 up close and see how hot they get!

**Featuring**

Fantasy  
First Time For Everything  
Shake It  
Devils Deck



## Helix

**Video 45**  
**\$16.95**

14 minutes  
Beta hi-fi stereo 97W00088  
VHS hi-fi stereo 97W50089  
© 1984 Capitol Records

HELIX, touring with such rock greats as Black Sabbath, Motorhead, Heart, and Kiss has issued its canon call to headbangers every where!

"No Rest For The Wicked", their first LP, garnered glowing praise from the fans and press alike, in Europe as well as the U.S. The high voltage sounds of "Walking the Razor's Edge", their most recent LP, further honed HELIX's magically blends the best elements of hard rock into a musical package brim ming with electrifying videos.

**Featuring**

Gimme Gimme Good Lovin'  
Rock You  
Don't Get Mad Get Even  
Heavy Metal Love



## IRON MAIDEN

LIVE AFTER DEATH  
WORLD SLAVERY TOUR 1985

**Video LP**  
**\$28.95**

89 minutes  
Beta hi-fi stereo 96W00113  
VHS hi-fi stereo 96W50114  
© 1985 Capitol Records

From March 17—20, 1985, Iron Maiden played to 57,000 at Long Beach Arena in Southern California as part of their 11 month, 26 country "World Slavery Tour." This video shows Maiden in concert at their ferocious best, performing with one of the most elaborate stage and lighting productions ever.

**Featuring**

Intro  
Winston Churchill Speech  
Acies High  
2 Minutes to Midnight  
The Trooper  
Revelations  
Flight of Icarus  
Rime of the Ancient Mariner  
PowerSlave  
The Number of the Beast  
Hallowed Be Thy Name  
Iron Maiden  
Run To The Hills  
Running Free  
Sanctuary

# Now on Video.



## HANOI ROCKS

**Video LP**  
**\$29.95**

55 minutes  
Beta hi fi stereo: 96W00123  
VHS hi fi stereo: 96W50124  
© 1984 A Luck Films Production

HANOI ROCKS and so well you with your first peek at this smashing video. Hanoi Rocks wants to change attitudes as much as they want to play music. Their music is no holds barred, adrenaline-crazed rock and roll, booby rave-ups in the slam-bang tradition of Mott the Hoople, Alice Cooper and the Stones. Despite comparisons however, their music is their own and sounds like no one else. Hanoi Rocks like a storm and rolls like a tank across the musical barriers between skin-heads, punks, heavy metal, the young and old!

**Featuring**

Pipeline  
Oriental Beat  
Back To Mystery City  
Motorvaln  
Until I Get You  
Metal Beat  
Beer And A Cigarette  
Don't You Ever Leave Me  
Tragedy  
Malibu Beach  
Tan Driver  
I Feel Alright  
Train Kept A Rollin'  
Under My Wheels  
Blitzkrieg Pop



## Girlschool

**Video LP**  
**\$29.95**

59 minutes  
Beta hi fi stereo: 96W00119  
VHS hi fi stereo: 96W50120  
© 1984 Tilon Pictures Ltd.  
PolyGram Records, Inc.

If you wanna play dirty—here are the girls, out of school and ready to play. They're live and wild on this rough, powerful Video LP shot at the Camden Palace in London. With a new lead guitarist and keyboardist/singer GIRLSCHOOL rocks harder than ever. Play Dirty Live exhibits Girlschool's finesse as they combine memorable melodies with raw, head-knocking rock. Yes, it's girly, but anyone can attend—just watch and listen—and learn to play dirty.

**Featuring**

C'mon Let's Go  
Nowhere To Run  
You Got Me  
Play Dirty  
Love Is A Lie  
Hit And Run  
Out To Get You  
Rock Me Shock Me  
Running For Cover  
Can't See You  
Running Wild  
I Like It Like That  
Ready To Rock  
Emergency 999



## BREAKIN' METAL

**Video LP**  
**\$29.95**

59 minutes  
Beta hi fi stereo: 96W00115  
VHS hi fi stereo: 96W50116  
© 1985 Tilon PLC

The Heavy Metal explosion continues unabated with these contenders from the UK's thriving club scene. Recorded at The Camden Palace Theater and London's famous Marquee Club, this compilation includes, from Canada—Thor and Lee Aaron, England's Heavy Metal girls—many more new names—Breaking Metal.

**Featuring**

Thor  
Knock Them Down  
Deathmarch  
Let The Blood Run Red  
Rock Goddess  
Satisfied Then Crucified  
Honor Me Down  
Wrathchild  
Sweet Surrender  
Lords of the New Church  
Going Downtown  
Risk A Girl, White Girl  
Sledgehammer  
Garacandal  
Lee Aaron  
Danger Zone  
Call of the Wild  
Nazareth  
Dream On  
Dianna  
Road Roll  
Magnum  
On A Storyteller's Night



## NEW FROM LONDON (VOLUME 1)

**Video LP**  
**\$29.95**

59 minutes  
Beta hi fi stereo: 96W00117  
VHS hi fi stereo: 96W50118  
© 1985 Tilon PLC

During 1984 the British rock music scene brought forward several exciting new Artists. Captured live at London's Marquee Club, famous from its showcases of the early Rolling Stones, The Who, and the Jimi Hendrix Group, is a compilation of the outrageous, the stylish and the emerging names—New From London.

**Featuring**

Dianna  
Heartfuser  
Here To Stay  
The Moodists  
Machine Machine  
That's How You'll Cry  
Sledgehammer  
Feel Good  
Living In Dreams  
Freer  
My Room  
Door Doot  
Tender Surrender  
Amazulu  
Carro  
Point Blank  
Twelfth Night  
The Crying Speaks  
King Kurt  
Wreck A Party Rock  
Gather Your Limbs

**SONY**  
THE MUSIC VIDEO COMPANY

Sony and Beta are registered trademarks of the Sony Corporation. Video 40 and Video LP are registered trademarks of the Sony Corporation of America. Video LP and Beta text are trademarks of the Sony Corporation.

All prices suggested list, slightly higher in Canada.

A COLLECTION OF GEMS FROM SONY

"Rock 'n' Roll...  
What! What a  
scoop!!!!  
Monterey Pop  
was the last  
party of them  
all."  
The New Music-  
cal Express

"Descriptions..."  
Los Angeles  
Times  
"An important  
film."  
Boston Globe

Sony Collector's Edition

# MONTEREY

Monterey Pop: The  
60's rock concert  
that changed the  
face of the festival  
era

Everthing's  
crazy, every-  
thing's free.  
It was the  
weekend that could  
have happened just  
about anywhere  
anywhere in the late  
60s.  
It happened  
here first, in Monte-  
rey, California.  
Perhaps an inspre-  
tion for the head-  
stock to know

describing the  
Venice Pop when  
SZA found it more  
than the image  
of the festival, the  
early Simon &  
Garfunkel

And about  
Monterey Pop  
there's never  
been a more  
important story  
about a video  
production.

The Who  
Dixie Beakley  
Jimi Hendrix  
Navi Shankar  
Canned Heat  
Hugh Maresca  
Scott McKain & Papp  
The Mamas & The  
Papas  
Country Joe  
Simon & Garfunkel  
& the Fish  
& the Bardot  
Eric Burdon &  
the Animals  
Grace Slick with  
Jefferson Airplane  
Joan Joplin with  
Big Brother  
and the  
holding Company

"A Fresh  
insightful film."  
Rolling Stone

"I cannot imagine  
anyone who  
cares about the  
reality of our  
culture, even  
slightly, who-  
soever, who  
Monterey  
Pop." Barry  
Paris, a movie of  
the week  
video set pre-  
sented by  
Shogakukan Inc.  
the truly mean-  
ingful artifacts of  
our era.  
Richard  
Schickel,  
Life Magazine

**POP** Now on Video.  
The weekend  
that gave  
birth to  
a decade.

**SONY**

Beta **VHS**  
VIDEO  
RECORDERS

Sony and Beta are  
registered trademarks of the  
Sony Corporation.  
©1984 Sony Corp.  
Made in Japan.



# ...newsline...

**NIGHTS PUTS CONTINUE** at Embassy Home Entertainment, which just kicked up "The Name Of The Rose," a film version of the best-selling novel. Shooting will begin in November. With critical release scheduled for fall '86. News, 20th Century-Fox. Starring in the film are Sean Connery, F. Murray Abraham and Christian Slater.

**VIEW MASTER IS GOING VIDEO.** The company has signed a deal with Warner Bros. Records that will see a series of live action kids' titles developed for the home video market. Initial release of the titles will be in early 1986, with production duties handled by Together Again Productions (TAP). TAP's Bruce Gowers will direct, president Carol Rosenstein and VP James Smith will be executive producers. The deal marks Warner Records' first move into children's video programming.

**VIDEO NEWS IS ALSO** picking up rights to many new programs, purchasing rights to about 15 well-known and family titles from International Film Exchange (IFE) and Aselin Productions. Among the IFE titles are "The Little Sea Princess," "Prince And The Evening Star," "Cinderella," "Prince Baymal" and "Boys Will Be Boys." Purchased from Aselin were "Anamal Talk" and "Once Upon A Midnight Dream."

**SLEAZE PAID OFF** for Rhino Records, the label claims. Rhino says its "Sleazemania" release sold so strongly that it has decided to release a second volume of video grunge, the \$39.95 "Sleazemania Strikes Back," which "features highlights and previews from the richest, sleaziest and sexiest films ever made." Titles excerpted include "Girls Of The Underworld," "Sex Slaves In Bondage" and "Hoodlum Girls." Other releases due from Rhino include "Rock 'N' Roll Wrestling Music Television," hitting for \$29.98, with music from such professional wrestlers as Randy "Macho Man" Savage, "The Best Of New Wave Theatre," at \$29.98, "Battle Of The Bombs," and Volume II of the company's "Saturday Night Serials" series, at \$29.95.

**NIGHTS TO 'HOMEWORK'** have been picked up by American National Enterprises from Regardard Productions Inc. ANE has also picked up rights to "The Night They Saved Christmas" from Robert Hamrick Inc. The program stars Jayln Smith and Art Carney.

**TV SERIES FUEL** one of MCA Home Video's latest promotions, with 32 episodes of various shows coming out at \$19.95 on Dec. 5. Series involved in the promotion include "Battestar Galactica," "Buck Rogers In The 25th Century," "The Hardy Boys" and "Nancy Drew." Eight episodes of each series will be used. All of the shows are "network-hours," running 47 minutes long, 13 minutes short of a full hour because of the space that was originally provided for commercials.

**WAR WILL BE COMING** from Prism Entertainment Corp. this December. It will release seven conflict-oriented titles during the month. Leading off will be "The Finest Hours," a study of Winston Churchill narrated by Orson Welles. Other titles included will be "The Fifth Day Of Peace," "Men In War," "The Battle Of El Alamein," "Cry Of Vietnam," "Assault On Agatston" and "Comrades." Order date for the campaign will be Nov. 27, street date Dec. 10. Retail list is set at \$49.95.

**A COSMIC COLLECTION** is coming from Walt Disney Home Video, which is releasing the animated feature "The Cosmic Eye." Faith Hubley did production, direction and design work on the title, which encompasses a decade's worth of her work and that of her late husband John. Prices of a total of nine Hubley projects are included, some of which received Academy Awards and nominations. The title tells the story of three alien musicians who visit earth and spread a message of peace and love. It runs for 71 minutes and lists for \$49.95.

**AN EDUCATION IN ART** will be provided by Interactive Media Corp.'s "Philip Pearlstein Draws The Artist's Model," which will be released on both videocassette and laserdisc. The program attempts to bring art and technology together, with Pearlstein using computer graphics to help illustrate certain aspects of his artistic style. The program is available on half-inch for \$69.95 and three-quarter for \$125, and will be on a special interactive laser videodisc version for \$49.95. The program is available now by mail order only, with checks payable to Interactive Media Corp., 165 W. 46th St., Suite 710, New York, N.Y. 10036.

**ANOTHER KIND OF ART** is being showcased by Karl/Lorimar Home Video in "Action," a 60-minute release on special effects and motion picture stunt work. Footage from "The Terminator," "Missing In Action" and "Lifeforce" is used to illustrate the title's points. Last price is \$39.95.

**CBS/FOX VIDEO** is adding Dimensiona to a customer's file. Dennis Schatz of Purdy, N.Y. has won the company's "Revenge Of The Nerds" sweepstakes, and gotten an RCA Dimensiona System as the prize. Also winning a Dimensiona are the retailers who served Schatz, including Gordon and Carol Russell of Katonah Video.

TONY SEIDEMAN

## Lieberman Set For Mass Market Push New Practices Link Manufacturers And Merchandisers

BY TONY SEIDEMAN

**NEW YORK** The success of mass merchandising efforts geared to low-cost, prerecorded video product this holiday season could have an explosive impact on the future of software sell-through, according to Lieberman Enterprises head Harold Okinow.

Lieberman has just begun the broadest mass merchandising program in home video history (Billboard, Oct. 26), placing product in more than 1,000 stores. Each store will be carrying 100 to 150 units.

Getting mass merchandisers to carry prerecorded video as an actual sales program rather than as a test has not been easy, with big stores reluctant to take the plunge and home video manufacturers refusing to compromise on key features.

Sales-hungry manufacturers have changed that situation this year, Okinow says, in ways that could rapidly propel the industry toward a sales orientation. "If we get a real good start on sales this Christmas, I think it's going to accelerate the whole sale business," Okinow says, adding, "It could real-

ly be the kickoff for the whole concept."

Fueling the program will be perhaps the biggest catalog promotion yet attempted by the home video industry, and one recent-release title—Paramount Home Video's "Beverly Hills Cop." The fact that almost all product being sold at low prices this holiday season consists of catalog titles doesn't bother the mass merchandisers, Okinow says. "Why would it? They're selling catalog records all the time," he replies.

Most of the movies being promoted are strong product, Okinow says. The exploding production of videocassette recorders should also help fuel software sales. To date, "there has been very little video [software] sold to the consumer," Okinow maintains. Now that the number of machines sold is passing the 25-million unit mark, the population is large enough so that "somebody should want to collect," he says.

One strong sign of mass merchandisers' eagerness to be in the video business will be the way product on sale is displayed. In the past, most mass merchandise programs had videocassettes, whatever their price, languishing in locked cabinets—with consumers required to find a salesperson with a key in order to get their hands on a title. According to Okinow, all that has changed for the current program.

"We're not putting this into any [store] that doesn't have open displays," he says. "Most of it will be on 'speed tables,'" so that the urge to buy can be instantly and easily satisfied.

(Continued on page 14)



**Carreyvision** Executives from Careyvision Ltd and Karl/Lorimar Home Video celebrate the London-based company's move into the U.S. Karl/Lorimar will be handling distribution of Careyvision's product. Standing from left are Careyvision co-founder and director Paul Feldman, Karl/Lorimar-Canada vice president Ian Robertson, Karl/Lorimar executive vice president Harold Weltberg, and Careyvision co-founders and directors Susan and Gary Budnick.

FOR WEEK ENDING NOVEMBER 2, 1985

Billboard

Copyright © 1985, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

# TOP VIDEO SALES

Compiled from a national sample of retail store sales reports

RANK	TITLE	COPYRIGHT OWNER/DISTRIBUTOR/CATALOG NUMBER	PRINCIPAL PERFORMERS	WEEKS ON CHART	PEAK POSITION	WEEK ENDING 11/1/85		
						SALES	UNITS	
1	3	THE KILLING FIELDS ▲	Warner Bros. Warner Home Video 11419	Sam Waterston Orlando Bloom	1984	8	Low	39.98
2	1	21 THE KARATE KID ▲	WCA/Columbia Pictures Home Video 30406	Ralph Macchio Pat Morita	1984	PC	Low	39.95 38.95
3	9	3 STICKS ▲	Universal City Studios MCA Dist. Corp. 80180	Burt Reynolds Candice Bergen	1985	8	Low	34.98
4	2	11 2010 THE YEAR WE MAKE CONTACT ▲	MGM/UA Home Video 800591	Roy Scheider John Lithgow	1984	PC	Low	34.95 38.95
5	4	13 STARMAN ▲	WCA/Columbia Pictures Home Video 6-20412	Jeff Bridges Richard Gere	1984	PC	Low	29.95 29.95
6	10	11 THE RIVER ▲	Universal City Studios MCA Dist. Corp. 80160	Sean Sorensen Mel Gibson	1984	13	Low	39.98
7	1	13 MISSING IN ACTION	Cannon Films Inc. MGM/UA Home Video 100557	Chuck Norris	1984	8	Low	34.95 38.95
8	6	7 A SOLDIER'S STORY ▲	WCA/Columbia Pictures Home Video 6-20403	Anthony Quinn Howard E. Rollins Jr.	1984	PC	Low	29.95 29.95
9	5	15 DUNE ▲	Universal City Studios MCA Dist. Corp. 80161	Rylee Atkey Siqiang Wang	1984	13	Low	34.98
10	NEW	17 THE BREAKFAST CLUB ▲	Universal City Studios MCA Dist. Corp. 80187	Molly Ringwald Anthony Michael Hall	1985	8	Low	34.98

▲ Best-selling title. Box office of America's gold certificate areas for theatrical films. Sales of 25,000 units or suggested retail gross income of \$3,000,000 or \$4.2 million for non-theatrical media for home video product. 250,000 or \$1.5 million for music video product. \$1.5 million minimum certificate for theatrical films. Sales of 150,000 units or suggested retail price income of \$1.5 million for non-theatrical media for home video product. \$1.5 million for music video product. Titles certified prior to Oct. 1, 1985 were certified under different criteria. ▲ International Tape Dist. Assoc. certificate for \$1.95 retail revenue or \$1.5 million after return or stock liquidation.

## ome video

## LIEBERMAN: MASS MARKET PUSH

(Continued from page 33)

On the manufacturer's side, a prime sign of interest has been the granting of return privileges on certain hot titles—a rare, major concession. Returns will be restricted to a few hits, however. "You're talking about a very limited number of programs," Okinow says.

Okinow says Lieberman is going to take the risk of giving a few privileges of its own. "We also want to get this thing moving. We're willing to take some chances." One title he

does not offer manufacturer return privileges on is Paramount's "Beverly Hills Cop," which will play a crucial role in the entire mass merchandise program.

All by itself, Okinow says, 'Cop' accounts for 30% of sales. There are 100 to 150 titles in the program.

Although many retailers fear the entry of mass merchandisers into the video business, one experienced store operator maintains that their entry will have positive results for all members of the business.

"It just means more promotion for the product," says Frank Barnako, former Video Software Dealers Assn. president and head of the retail chain The Video Place. "I'm happy to have them in the business, because the bigger the business is, the better it is for everybody," he adds.

Mass merchandisers spend a great deal on advertising. Barnako notes, commenting that as the dollars are spent, "a lot of it's going to rub off on me."

Contrary to industry perceptions, not all of the mass merchandisers Okinow serves are sale-only outlets. Some of the ones that aren't are planning to put used copies of RCA/Columbia Pictures Home Video's "Ghostbusters" on sale for \$39.95 later in the season.

"It will not be a sale title right away," Okinow says of "Ghostbusters." As time passes, however, and copies of the movie accumulate rental dollars, prices will be cut, with most of his clients choosing the near \$40 price point.

"We're running some ads on behalf of our customers," he says. All of the ads will let consumers know that the cassettes available at sale price are used, he adds. Many specialty outlets are also planning to market cut-rate used copies of "Ghostbusters" this holiday season.

THE WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Copyright Owner, Catalog Number	Principal Performers	Year of Release	Rating	Price	Compiled from a national sample of retail store sales reports.	
1	1	181	JANE FONDA'S WORKOUT 4	KVC/RCA Video Prod. Karl Linnar Home Video 042	Jane Fonda	1982	NR	\$9.95		
2	3	5	AMADEUS 4	Thorn/EMI-HBO Video TV42997	Tom Hulce F Murray Abraham	1984	PG	79.95		
3	4	48	PRIME TIME 4	KVC/RCA Video Prod. P & L Productions Home Video 058	Jane Fonda	1984	NR	39.95		
4	2	11	PRINCE AND THE REVOLUTION LIVE 4	Warner Music Video 3338102	Prince And The Revolution	1985	NR	29.95		
5	6	8	DESPERATELY SEEKING SUSAN 4	Thorn/EMI-HBO Video TV42991	Rosanne Arquette Marty Feldman	1985	R	79.95		
6	8	4	THE BREAKFAST CLUB 4	Universal City Studios MCA Dist. Corp. 80167	Molly Ringstad Anthony Michael Hall	1985	R	79.95		
7	10	19	WRESTLEMANIA 4	Telem. Sports Inc. Columbia Video WF004	Various Artists	1985	NR	39.95		
8	5	17	WE ARE THE WORLD: THE VIDEO EVENT 4	USA For Africa Music Video 620475	USA For Africa	1985	NR	14.95		
9	7	13	PINOCCHIO	Walt Disney Home Video 239	Animated	1946	G	79.95		
10	12	27	WHAM! THE VIDEO 8	CBS Inc. CBS/Fox Video Music 3048	Wham!	1985	NR	39.98		
11	11	25	STAR TREK II: THE SEARCH FOR SPOCK 7	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	29.95		
12	13	31	ZONE WITH THE WIND 4	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	89.95		
13	9	17	MADONNA 4	Sire Records Warner Music Video 338101	Madonna	1984	NR	39.95		
14	15	83	THE JANE FONDA WORKOUT CHALLENGE 4	KVC/RCA Video Prod. Karl Linnar Home Video 051	Jane Fonda	1984	NR	59.95		
15	17	91	DO IT OR BURN IT 5	Rayman Prod./Burbank Video Associates 11008	Debbie Reynolds	1983	NR	39.95		
16	16	9	TINA LIVE PRIVATE DANCER TOUR 4	Zenth Prod. Ltd. Sony Video Software 96W0089-90	Tina Turner	1985	NR	29.95		
17	27	19	HULKAMANIA	Telem. Sports Inc. Columbia Video WF002	Chuck Norris	1985	NR	39.95		
18	3	1	MISSING IN ACTION 2: THE POLICE 4	Comstar Films Inc. MGM/UA Home Video 800658	Hugh Norris	1985	R	79.95		
19	22	2	GENIE ACADEMY 2: THEIR FIRST ASSIGNMENT	Warner Bros. Warner Home Video 20020	Steve Guttenberg Barbra Streisand	1985	PG-13	79.95		
20	14	7	THE BALLING FIELDS 4	Warner Bros. Warner Home Video 11419	Sam Waterston D.iah Hirschberg	1984	R	79.95		
21	23	48	PURPLE RAIN 4	Warner Bros. Warner Home Video 11398	Prince Apostrophe Kato	1984	R	29.98		
22	21	50	RAQUEL, TOTAL BEAUTY AND FITNESS 4	Total Video Inc. Thorn/EMI Home Video 2651	Raquel Welch	1984	NR	39.95		
23	20	22	THE KARATE AID 4	RCA/Columbia Pictures Home Video 6-20406	Ralph Macchio Pat Morita	1984	PG	79.95		
24	NEW	►	BUGS BUNNY'S WACKY ADVENTURES	Warner Bros. Warner Home Video 11504	Bugs Bunny	1965	NR	19.95		
25	18	21	SINGIN' IN THE RAIN	MGM/UA Home Video 600185	Gene Kelly Debbie Reynolds	1952	NR	79.95		
26	19	19	LIFE WITH MICKEY!	Walt Disney Home Video 260	Mickey Mouse	1985	NR	39.95		
27	25	28	THE TERMINATOR 4	Thorn/EMI-HBO Video TV42935	A. Schwarzenegger	1984	R	79.95		
28	NEW	►	GOTCHA!	Universal City Studios MCA Dist. Corp. 80189	Anthony Edwards Linda Fiorentino	1985	PG-13	79.95		
29	40	1	PORKY'S REVENGE	CBS/Fox Video 1463	Don Monahan Chuck Mitchell	1985	R	79.95		
30	26	35	LIONEL RICHIE ALL NIGHT LONG 4	Brockman Enterprises Inc. Music/Vision 6-20420	Lionel Richie	1984	NR	39.95		
31	34	36	ANNIE 4	RCA/Columbia Pictures Home Video 6-20127	Ann Reardon Albert Finney	1982	G	29.95		
32	33	35	TINA TURNER PRIVATE DANCER 4	Picture Music Int'l. Sony Video Software 97W0666-7	Tina Turner	1984	NR	14.95		
33	32	2	SCORPIONS: WORLD WIDE LIVE	Scorpion Graph. Music/Vision 6-20412	Scorpions	1985	NR	29.95		
34	31	19	SEVEN BROTHERS FOR SEVEN BROTHERS	MGM/UA Home Video 700091	Howard Reed Janet Powell	1954	NR	29.95		
35	NEW	►	ROAD RUNNER VS. WILE E. COYOTE: THE CLASSIC CHASE	Warner Bros. Warner Home Video 11507	Road Runner Wile E. Coyote	1979	NR	19.98		
36	NEW	►	THE GRATEFUL DEAD MOVIE	Monteary Home Video 1333-630	The Grateful Dead	1985	NR	29.95		
37	29	11	TRANSFORMERS: MORE THAN MEETS THE EYE	Sunbow-Hestor/Bradley Pk. Inc. Family Home Entertainment 31118	Animated	1985	NR	24.95		
38	28	5	FRIDAY THE 13TH: PART V - A NEW BEGINNING	Paramount Pictures Paramount Home Video 1823	John Shepard Melina Romanoff	1985	R	79.95		
39	18	11	STARMAN 4	RCA/Columbia Pictures Home Video 6-20412	Jeff Bridges Natalie Wood	1984	PG	79.95		
40	34	5	A PASSAGE TO INDIA	RCA/Columbia Pictures Home Video 6-20485	Judith Jones David Pegg Adrian Lyne	1984	PG	79.95		

Recording Industry Assn. of America's gold certification for theatrical films, sales of 150,000 units or its equivalent (net price income of \$3 million; 150,000 at \$12) for more than one week for theatrical video; platinum certification, 250,000 (or its equivalent) net price income of \$5 million; 250,000 at \$20; diamond certification, 500,000 (or its equivalent) net price income of \$10 million; 500,000 at \$20; International Trade Video Assn. certification for gross video revenue of \$1 million after returns or stock balancing.

SONY.

VIDEO SOFTWARE COMPANY

## MANAGING DIRECTOR, EUROPE

VIDEO SOFTWARE  
GENERAL MANAGER

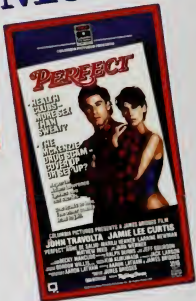
Sony wants a seasoned, entrepreneurial general manager to establish a successful video software licensing and distribution arm covering all of Europe. Must have proven track record in film, record, or video industry, including strong marketing and sales background. Will be responsible for creating and implementing business plan on multi-national basis. Heavy travel a must. Fluency in European languages a plus. Send resume and salary history in confidence to:

Michael P. Schulhof, President  
Sony Industries

9 West 57th Street New York, New York 10019  
Tel.: 0471 212 SONY NYK



**Hot  
Bodies**  
**High  
Energy**  
**Cool  
Music**



**John  
Travolta**

**Jamie Lee  
Curtis**

**PERFECT**

**Available On Videocassette And  
CED Videodisc In November.**



**VHS**  
STEREO

**Beta**  
hi-fi

TM & © 1985 BY MCA HOME VIDEO

© 1985 MCA Home Video, Inc. All Rights Reserved.  
TM & © 1985 MCA Home Video, Inc. All Rights Reserved.  
TM & © 1985 MCA Home Video, Inc. All Rights Reserved.

# **DURAN DURAN.**

*New 60-minute music video,*



# **MONEY MONEY.**

*a Holiday sell-out at \$29.95!*

# ARENA

**STARRING DURAN DURAN**



Thorn EMI/HBO Video is pleased to announce the videocassette release of "Arena," the newest long-form music video smash from Duran Duran. Duran Duran sells. Their first two videos sold over 125,000 cassettes and this one will be a winner too—just in time for holiday sales.

Combining great music and scenes from the movie "Barbarella," Duran Duran's third hit video, "Arena," plays out a wild drama in which Duran Duran's namesake and alter ego sets out to destroy both band and audience so he can take control. "Arena" captures the true spirit of this rock group phenomenon with ten live in-concert performances and never-before-seen footage of the "Wild Boys."

Make sure you order enough to meet the demand—"Arena"/Duran Duran on stereo hi-fi/digital audio videocassette. Your customers will clamor for more. Remember, Duran Duran is a proven video winner!

For the distributor nearest you call 1-800-648-7650.

**ANOTHER THORN EMI/HBO  
HIT VIDEOCASSETTE.**



Late Fall '86 Target Date

# AHVAS to Tie In Vid Awards With Holiday

NEW YORK The home video industry may get its own awards show on broadcast television in 1986, if the Academy of Home Video Arts & Sciences is able to select a producer relatively soon.

The AHVAS has been in existence for about a year. It was formed at the 1984 Video Software Dealers Assn (VSDA) convention by home video manufacturers looking to improve the image of the business. A total of 50 home video firms have paid \$2,000 each to become members.

The late October-early November 1986 target date is important not only because no major awards program is scheduled then, but also because the video industry can take advantage of the tie-in with the lu-

crative Christmas shopping season, explained AHVAS executive director Joseph Cohen.

"It's just our goal to be on the air in fall 1986," he says. "The people we've contacted [to produce the show] say that if we move quickly on finding a producer, we could make that goal."

The academy's creative and production committee chaired by Jerry Shearwell of MCA Home Video is talking to "top producers," some of whom have produced awards shows," Cohen notes.

Although the Academy members weren't sure they'd attract the cream of the TV production crop, Cohen says, "Based on the level of interest we've seen, whoever we go with will have had a lot of television

experience."

Meanwhile, the voting rules and procedures committee was scheduled to meet last week (25) to set up nominating procedures for categories whose winners will be determined come hunkin' time at video stores. These are the awards most likely to be presented during the televised show, says Cohen.

In addition, the academy members will choose the best programs in various artistic, creative and technical categories, although some of these awards may not be part of the TV program.

The two types of voting procedures will help prevent the AHVAS show from duplicating the Academy Awards, says Cohen. "A lot of movies with so-so box office did extremely well on home video. And some movies may be nominated for an AHVAS award prior to the Oscars in the spring.

He says he sees the show as "a great way to make home video into Christmas," since the academy will provide retailers with point-of-purchase materials to promote the nominees a week before the awards presentation. Immediately after the show, AHVAS will ship merchandising aids that call attention to the winners.

This campaign is modeled after a Grammy Awards promotion for the record industry, which Cohen helped implement when he was an executive of the National Assn of Recording Merchandisers (NARM). (Continued on page 39)

# Fast Forward

BY FRANK LOVECE

*Fast Forward is a bi-weekly survey of technical developments in the hardware and software side of the Home Video industry.*

For all the enhancements, improvements and general tweaking of VCRs over the years, the most important aspect—picture quality itself—remained untouched until recently. Now, two new breeds of VCR—SuperBeta and HQ VHS—are about to take video reproduction that Beta Hi-Fi and VHS Hi-Fi represent for VCRs: audio. Early indications suggest, however, that SuperBeta and HQ VHS technology may be only stopgap measures similar to the first "low-fi" stereo VCRs.

Certainly, Beta-licensor Sony needed an immediate something to prop up a waning Beta VCR market when it introduced SuperBeta at January's Consumer Electronics Show. Subsequently, VHS-licensor JVC was forced to answer with its own version last summer, whether the company was ready to do so or not.

At the CES, Sony unveiled a VCR with enhanced circuitry said to improve picture resolution "by 20%." While most observers didn't question that number's vagueness (20% means what it means), they did wonder: With both RF and direct video? Measured at what levels? With what degree of tolerance? They were misled in their assessment of the company's marketing improvement. Independent lab tests have since confirmed SuperBeta's superi-

or specifications, yet even these reports have wondered if the "20%" is noticeable to most consumers. In Beta's case, NEC, Sanyo, Radio Shack (in its VCR debut) and Pioneer (in its VCR beta) soon adopted SuperBeta models; Sanyo, in fact, came to market even before Beta. As if to underscore the severity of the Beta market, there was no traditional breaking-in period; while past video innovations tended to languish at the highest end initially, SuperBeta models immediately ran the gamut.

Most are Beta Hi-Fi, bounded by Radio Shack's two-head model 16 R61 at \$590 suggested retail, and Pioneer's four-head, broadcast-stereo VX-90 at \$1,500. Sony will market one mono unit (the Hi-Fi adaptable SL-HFR70, \$550), and Pioneer's goes so far as to offer an awkwardly titled SuperBeta Beta-movie camcorder (model VRC500, \$1,600). All have SuperBeta on/off control to accommodate conventional recording.

JVC has taken an incremental approach with its HQ (for "High Quality") VCRs. The company began by introducing a two-head model, HR-D250 and HRD-555 VCRs, which include only one of three circuitry enhancements JVC designed for its HQ line. The company did not do so for its HQ VHS or HQ VCRs, saving that distinction for its new, fully enhanced models HR-D565 and HR-D566. No other companies have definite HQ VHS plans.

In both cases, SuperBeta and HQ VHS, picture enhancement is based on retaining high-frequency signals—analogs to the way you might boost the treble on your amp to make music sound "brighter." SuperBeta does this primarily by shifting upwards what's called "the luminance carrier" or the "white clip level" by raising what's called the "white-clip level."

Here's what all that means: Video signals exist as a series of electromagnetic waves that move through Hertz. A million Hertz is a megahertz (mHz), a thousand Hertz is a kilohertz (kHz). When a VCR records these signals, it divides them into two "channels": one for chrominance (which contains color information) and the luminance (which contains brightness and most other picture-detail information). These are then "down-converted" from their original frequencies in order to fit within videotape's electromagnetic bandwidth (among other reasons). Luminance signals form the plateau from about 3.4 MHz to 4.4 MHz.

At the same time, a VCR "pre-emphasizes" video signals—that is, boosts its high frequencies to offset background noise. The part of this pre-emphasized signal containing "white" information is clipped off at a certain point, hence the term "white-clip level."

SuperBeta VCRs shift the luminance signal upwards by 800 kHz. Seemingly slight, this difference—coupled with other bits of signal enhancement and the use of noise filtering—is designed to provide a video image with more detail and perhaps more noise than normally.

(Continued on page 39)

# Bargain Rates On CBS/Fox Titles

## Michigan Move Prompts Garage Sale

NEW YORK In the video industry's largest garage sale to date, CBS/Fox Video cleared out the excess inventory in its old Farmington Hills, Mich. duplication warehouse as it prepared to move to a new facility in Livonia, Mich.

The sale took place Oct. 8-11. On Tuesday of that week, CBS/Fox personnel notified distributors that 70 of the company's titles could be had at 50% off if orders were placed by Friday. Although CBS/Fox execs wouldn't confirm it, word has it that a total of over 500,000 units were sold.

Last price of the units sold ranged from \$59.98 to \$79.98. Among the films involved were "The French Lieutenant's Woman," "Fistful of Dollars," "Black Stallion," "Star

Chamber," "Rhinstone," "Mash," "On Golden Pond," "Sophie's Choice" and "Places in the Heart."

According to a spokesman, the sale took place "so that we didn't have to move the stock from the warehouse in Farmington Hills to the warehouse in Livonia." The company "sold up to the level of inventory" on most titles, and "where the sleeves had been printed, sold at 50% off if not at the level of the sleeves," he says. Orders were limited so that no new sleeves had to be printed.

"This Tuesday at noon we called people up and we said 'We're moving. If you'd like to take advantage, order by the close of business Friday,'" the spokesman says, concerning the sale's announcement.

# Golden Books' Happy Ending

## Publisher Scores With Kid Vids

BY MOIRA MCCORMICK

CHICAGO Western Publishing of Racine, Wis., publisher of children's Golden Books, is enjoying an estimated \$15 million in additional income from its new Golden Books video line.

According to vice president/marketing Bill Nahikian, eight Golden Books titles which were released in July have shipped over two million units. Approximately 35,000 retail outlets around the country are carrying the Golden Books titles, he says, each of which retails at between \$9.95 and \$11.95.

Major mass market chains are the primary outlets for Golden Books video, though video stores also carry the product. "Our objective is to provide children's programming for sales," Nahikian stresses. Golden Books videos are carried in video, toy and book departments. Product is displayed in 18-unit floor stands, or hung on wall pegs.

Though Nahikian says he has no current sales figures, he claims the Golden Books line is showing "very strong movement. Accounts are re-ordering."

The video line is being handled by Golden Books' regular 100-person sales force, says Nahikian. Since most sales have been channeled through Golden Books' customary retail chains, the sales force has had

no trouble adapting to a completely new product line, he adds.

The Golden Books video titles include "Some licensed product, some famous children's authors and some 'Golden Favorites' from our vaults," says Nahikian. Each tape contains three separate stories, totaling 30 minutes. They include two "Carnegie Street" titles, "Masters of the Universe," one each of authors "Richard Scarry" and "Amy Rosenberg," "Best Loved Golden Stories," and "Favorite Golden Stories."

Nahikian describes them as "not cartoons, but 'picture-mation': artwork, camera techniques, music and some animation."

Nahikian says the Golden Books video arm, which was incorporated in February, invested large sums in research before launching the initial product in July. Western Publishing is now kicking off a \$1 million advertising campaign for Golden Books video. One-third of the budget is earmarked for television spots, for 60-second commercials in the top 13 VCR markets," according to Nahikian—and two-thirds set for two-page print spreads in women's magazines.

Nahikian says four more Golden Books titles will be shipped in November, some of which will be licensed product. "Our goal," he says, "is 24 titles by the end of next year."

USA Home Video

USA Home Video will soon show you why.

Everyone said it was "Forbidden!"

USA Home Video will soon show you why.

## FAST FORWARD

(Continued from page 28)

HQ VHS-format VCRs raise the white-clip level by some 20%—there's that number again—and simultaneously filter out most luminance and chrominance noise. This is designed to create a video image with sharper outlines and higher contrast than usual.

Interestingly, NEC's model VC-N5EU records SuperBeta at the long-but "Beta I" speed. Beta I, you might recall, was the tape-speed (40mm per second) used by the original Beta VCRs introduced in 1975. It was eventually eclipsed by the slower—and thus more economical yet slightly duller—Beta II (20mm per second) and Beta III (13.3mm per second) speeds. Several current Beta VCRs can play back old tapes recorded at Beta I, but none have been able to record at that speed for years. Unfortunately, this "SuperBeta I" (called Beta I-S) isn't completely compatible with conventional Beta I—SuperBeta tapes made on this NEC unit will not play back well on other Beta VCRs.

Unfortunately, too, this matter of compatibility is what ultimately limits both SuperBeta and HQ VHS. In order to retain compatibility with current, conventional VCRs, the new, enhanced breed could only be enhanced so much. While the 300 lines of horizontal resolution found in one SuperBeta test report is well above the 240 to 250 lines of mere mortal VCRs, it's well below the 350 to 380 lines of a laser videodisk player or a video monitor or monitor/receiver.

It may be that the quest for the perfect picture is a premature undertaking. The VHS camp has been actively developing digital VCRs, early versions of which needed metal-based tape. While the arrival of digital VCRs might seem to pose a major obsolescence threat, the arrival of CDs hasn't hurt the audio or music industries; black-vinyl records may be on their way out, but not for several years.

## AHVAS TV AWARDS

(Continued from page 24)

"There's no question that [record] sales increased as a direct result of our 'Discover Grammy Music' campaign," he says. But the AHVAS show's effect should be even greater, he contends, since it will be timed to coincide with the gift-giving season.

Besides the production and voting rules committees, the academy has formed the following committees: award category, chaired by Richard Childs of Embassy Home Entertainment membership, Bill Gallagher, MGM/UA Home Video, finance, Barry Collier, Prism Entertainment, and advertising, Richard Extract, Video Review.

The committee chairman will also serve on an executive committee with AHVAS' four elected officers: chairman, John Pussinger, Vestron Video; vice president, Leonard White, CBS/Fox Video; treasurer, Nick Santrazo, Thorn EMI/HBO Video; and secretary, Ben Tenn, Walt Disney Home Video.

LISA LIENHART

## Stock Your Shelves Now With Special Gift Values (and get a great deal for the Holidays!)

DEALERS  
BUY ANY 10  
DIFFERENT  
TITLES GET  
ONE FREE!

Just in time for the peak holiday traffic, we're offering special reduced prices on 20 of our very best titles. And if you order any 10 different titles, you'll receive another one (your choice of any title) ABSOLUTELY FREE! AND we've reduced our

prices to only **\$24.95** each.  
(\$29.95 for double cassette packages).

Stock your shelves now with these great Republic titles to be ready for the holidays!

### GREAT GIFT IDEAS FOR YOUR CUSTOMERS

These classics have lasting value, and they'll be enduring gifts. At \$24.95 each, your customers will start new video libraries, and add to their current collections with these great titles. And, they'll love the reduced prices and excellent values... from Republic!

Father Goose	The Belts of St. Mary's
Champion	Invasion of the Body Snatchers
Viva Maal	Young At Heart
The Grass Is Greener	Indiscreet
Love Happy	Copacabana
Rio Grande	High Noon
La Dolce Vita	Long Day's Journey Into Night
The Quiet Man	That Touch of Mink
The Red Pony	Operation Petticoat
Sands of Iwo Jima	Body And Soul



CALL YOUR DISTRIBUTOR TODAY! POP HOTLINE (213) 306-4040 x 212

\*Orders must be placed by November 27, 1985 to be eligible for bonus offer. Proof of purchase must be submitted (this may be Republic Pictures Home Video Pre-order date Nov. 15, 1985 • Shipping date Nov. 27, 1985)

REPUBLIC PICTURES HOME VIDEO 12636 Beatrice St., Los Angeles, CA 90066

## Two Unbearably Exciting Offers!

### BUY 1 VIDEOCASSETTE AT \$29.95— GET 1 FREE!

Plus...Customers Can Buy A Paddington Bear Plush Toy At 50% Savings!



Buy one Paddington Bear videocassette, at \$29.95 and get one videocassette free! You have four delightful Paddington Bear programs to choose from, including two NEW volumes! It only takes a minimum order of 2 Paddington cassettes to qualify... the more cassettes you purchase, the more books you'll receive free!

**ANOTHER DELICIOUS DEAL!** Your customers can buy the popular Paddington plush toy for 50% off the retail price. When they rent or buy any Paddington Bear videocassette, this delightful Paddington is only \$14.95 plus \$3.00 shipping and handling. Paddington plush toys will be distributed in plenty of time for Christmas, directly to your customers from Walt Disney Home Video.



Contact your authorized Walt Disney Home Video distributor or for complete details.

Walt Disney Home Video distributed by Walt Disney Productions, Burbank, California 91520. Printed in U.S.A. ©1987

Paddington Bear™, P.V.™ and the Owl™ are trademarks of Walt Disney Productions.

©1987 Walt Disney Productions.

## BBM, Nielsen Review Canada VCR Usage Poll

BY KIRK LAPOINTE

**TORONTO**—How do Canadians use their videocassette recorders? Until recently, retailers, distributors and others simply relied on U.S. data to determine their marketing strategies. Now, however, two large market monitoring groups have published extensive research into the field.

The A.C. Nielsen Co. of Canada Ltd. and the Bureau of Broadcast Measurement have recently completed their studies of Canadian VCR usage and everyone on programming to importers is scrutinizing the findings.

BBM says the average Canadian uses his VCR 6.8 hours per week, including 2.6 hours to record, 2.1 hours to watch rented movies and a little more than 2 hours to watch the recorded material. VCR usage is spread almost evenly throughout the week, although Sunday is the biggest VCR viewing day. The fact that there's six-tenths of an hour's difference between what's recorded and what's seen means either Canadians are zipping through commercials or failing to playback what they've recorded.

Interestingly, Nielsen found that the zapping phenomenon is not quite as troublesome as might have been expected. Only 16% of tapes are watched when they record, and only 44% of those "always" or "usually" zap commercials while they tape. The remaining 16% either leave the tv off while they tape or are watching another program. This, says Nielsen's Wendy Miles, may mean commercial impact is not being terribly eroded by VCR users.

Miles says that Nielsen is advising clients they will not lose commercial impact if they can condense advertisement messages into the time that VCR users can "zip" through commercials on playback.

What do Canadians tape and watch? Nielsen says movies are by far the biggest item, followed by nighttime series and daytime soap operas. BBM rates the soaps, children's and exercise programs as tops. BBM's survey may have been taken when there were not many good tv movies on.

Some people hardly tape at all, the surveys found. They just rent and buy. BBM also found that three-quarters of those it surveyed belonged to a video club. Of those, 40.5% had borrowed at least one or 10 tapes in the last month, while 32% had borrowed between 11 and 20 tapes.

Any thought that the VCR might lead to an overall reduction in time glued to the tv set—through shrewd consumer choice—turns out to have been wrong, Nielsen says. Of those it polled, 22% said they are watching more television now that they own VCRs, while only 10% said owning a VCR has cut their viewing time.

Both Nielsen and BBM agree that VCR ownership is roughly two million in Canada, or one for every three homes.



## Audio Track

NEW YORK

**AT SYNC SOUND.** Chuck Hammer/Giarchitecture have been scoring and mixing a film for the New Jersey Dept. of Energy, titled "Energy Odyssey." Papi Lapone is mastering, and Ken Hahn is at the controls.

Annette Taylor has been working at Sound Heights in Brooklyn with producers Vincent Bell and David Miles on the single "Body Stimulator." Keyboard and drum programming is being provided by Gary Posner. Fred Munao, president of Select Records, is executive producer. Quasar Welch is engineering, assisted by Shaun James.

Brian Setzer recently completed work on his solo album for EMI America at TKI Recording in Glen Cove, N.Y., and has now left for L.A. to work on final mixes with producer Don Gehman. Also there, Ivory Tower has been working on an EP.

Evergreen Recording, Lothar Segler is producing and engineering Movieland's debut album for RCA. Co-producing are Hank Medress and Richard Lewis. Carol Martino is also producing. The Sound Staff has been producing the Longhouse, with Hahn Rowe at the controls, assisted by Bob Kirsner and Lance McVey. And Tony Silvester and Bert DeCaux have been in producing Simmons, Moody & T for Broadstreet Records, also with Rowe at the console.

Steve Winwood has been working on his new album at Giant Sound with producer Russ Titelman. Also there, Chemistry has been recording with producer Stephen Caffa.

Producer Gary Katz was in recently at Sound Ideas, working with A&M vocalist Rose Vella. Daniel Lazerus engineered on 3M 32 and 33 digital equipment, assisted by Mike Cosma and Mario Rodriguez. And the soundtrack album for the film "Crossover Dreams," starring Ruben Blades, was produced by Tom Igoe. Finally, Evelyn King completed her latest album for RCA there with producer Alan George, engineer Hugo Dwyer and assistant engineer Alan Mann.

At 39th Street Music, Paul LaBelle has been tracking with producers Nick Ashford and Valerie Simpson. Tim Cox is engineering, assisted by John Paul Cavanaugh. Cox has also been engineering demos there for Ashford & Simpson.

At Beethoven Studios, singer/songwriter "Sand" Dee has been finishing up her single "I Love Dick... Dedicated To Dick Clark," with Keith Angelini producing and Steve Griffin at the board.

LOS ANGELES

**QUEEN HAS BEEN** in at Capital Recording Studios Recording Room 2, working with engineer Eddy Schreyer in mastering their new album and single for Capitol. Also, Yarbrough & Peoples'

new album for Total Experience is being mastered there by Schreyer.

Joe Sample has been working at Craig Harris Music in Studio City, using the newly upgraded Synclavier to produce tracks for the next Crusaders project. Also there, Craig Harris has been processing sounds for "Amazing Stories," "Twilight Zone," and—along with sound editor Chuck Campbell—sounds for the John Lundin film "Eagles."

At Skip Saylor Recording, producer Tom Alexander has been working with Castle Records artist Cindy Perez on an album project. Skip Saylor is behind the board, with Tom McCauley assisting. Also, Paul Moore has been in recording an album for Quintessence Records with producers James Johnson and Kevin Moore.

Jazz artist David Diggers has been working at Amigo Studios in North Hollywood on his new album for Palo Alto TBA Records. Diggs is producing with Paul D'Amico, engineering the 32-track digital sessions.

NASHVILLE

**AMONG THE RECENT** projects at Soundshop Recording Studios: CBS artist Ronnie Robbins and producer Buddy Klien have been working on a new album, engineered by Mike Bradley. Also for CBS, artist John Conlee and producer Bud Logan have been tracking with engineer Rick McMillin. And unsigned heavy metal act Synix has been working with producer Brad Shapiro and engineer Bradley.

Voyager Records artist Sir Janna recently completed vocal remixing on his new 12-inch EP, "Money Back." The producer was G. "Rooster" Irvin for G.I. Productions. The studio was Poly for Grand.

At Music Mill, Donny Lowery was been cutting tracks with engineer Jim Cotton. Also there, producer Harold Shedd has been tracking with Alabama, with Cotton and Joe Scaife at the controls.

OTHER CITIES

**PROVIDENCE, R.I.** ACT Plan 9 have finished a project for Enigma Records at Trod Nossel Recording Studios in Wallingford, Conn.

At Soto Sound, Evanson, III, Rooster Blues Records' Jim O'Neal has been mixing an album featuring blues veteran Eddie C. Campbell. Also there, rockability/wave/funk act Hot Rod were in tracking two tunes to be shipped on major labels.

Maranatha Studios, formerly Roehrsie Studio in Anaheim, Calif., opened its doors at the beginning of this month. The new operator is Caryn C. Chapman of Costa Mesa, Calif. and clientele will be primarily Christian artists.

All material for the Audio Track column should be sent to Steven Dupler, Billboard, 1515 Broadway, New York, N.Y. 10036.

SSL Conirms Digital Research Program  
Analog Console Manufacturer Moves to New Facility

BY STEVEN DUPLER

**NEW YORK** After much rumour, Solid State Logic, the major computer analog console manufacturer, confirmed during the recent Audio Engineering Society (AES) meet here that it's currently involved in an "intensive digital research and development program," which should lead to the development of an all-digital SSL desk. However, no estimate was made as to when such a product might be seen.

At the same time, Colin Sanders, founder and managing director of SSL said that the firm will break ground very early next year in new headquarters in Woodstock, England. The £2,000-plus square-foot facility—located near SSL's home for the past 15 years in Stonesfield—will house "new production and test facilities, additional classrooms and control rooms, a new computer center and additional research labs and listening rooms," according to Sanders. SSL currently is comprised of more than 300 staffers, he added.

At the press gathering, Sanders said that SSL had been engaged in "quiet" digital research during the last several years at the Stonesfield facility, but that work would "ac-

celerate" as the firm moved into its new home.

"The goal of this research is an entirely digital SSL Studio System," Sanders said, adding that the statement was not intended as a product announcement. In a later interview, Doug Dickey, SSL's vice president for design communications, confirmed this, noting that the firm is "not working to any specific date or price-point insofar as a digital product is concerned—only a performance specification."

Sanders did note, however, that the SSL Digital Studio System "will be based on a proprietary 24-bit digital audio processor," and that it will "incorporate integral audio storage and editing capabilities." Dickey noted that the system will be "one of the most powerful computers ever built, including the Cray supercomputers."

SSL has also released a "report to the industry," entitled "The Future of Audio Console Design—Establishing A Dialogue." The 40-page booklet, according to Dickey, was produced with the aid of discussing new technologies and concepts that have lately arisen in the area of console architecture. "In the course of producing the SL 5000 M Series

consoles, and in our discussions about SSL's future direction, we discovered that many of the concepts and technologies we were exploring were quite unfamiliar to the average console user and studio executive," Dickey noted, adding that "the people who use this gear must be able to influence its development. To do that we all need to speak the same language."

The booklet is being distributed to 150 schools and universities with audio education programs, as well as at all major trade shows. SSL will also send a copy to anyone who requests one by contacting any one of the four SSL offices in New York, Los Angeles, Switzerland or the UK.

Other news announced by the console manufacturer at the AES was the publication of a new "SSL Network Directory," which includes the names, addresses and contacts of every SSL-equipped recording studio, mobile unit and video post-production facility in 25 countries. The firm also said that it had recently made three hundredth SSL E Series console sale, to Village Recorder in West LA.

## Video Track

NEW YORK

**NICK GILDER** recently completed the video for "Let Me In," the first single from his eponymous RCA debut album. The clip offers a serious psychological portrait of Gilder as he relates with himself, his girl and the outside world. Oley Sassone directed the project and Kris Mathur produced it for Pendulum Productions. Other RCA artists at work are Five Star, who have wrapped up the second video from their debut album "Luxury Of Life." The clip, supporting the album's second single, "Let Me Be The One," was under the direction of Christopher Robin and produced by Sam Hodgkin for Fugitive Films. It picks up where the band's first video, "All Fall Down," left off, with singer Donnie Peacock leading the group in choreographed dance steps. The video is full of special effects, including prism-like image distortion and shattering pieces that merge one image into the next.

Also in the works is Peter Onorati's directional credit in Julio Iglesias' "Ni Te Tengo, Ni Te Olvidé," from his current Columbia album, "Libra." In this video, the artist is cast in a "Sweet Away" style, performing on a deserted island. Jon Small produced the piece for Picture Vision.

LOS ANGELES

**SEALS & CROFTS** and actor Alex Rocco were among the cast of a recently 25th who joined Gold Mountain A&M Records' artist Doug Cameron in the video "Mona With The Children." Directed by Rodney Charters, the clip dramati-

tizes the true story of Mona Mahmudnizah, a 16-year-old Baha'i girl who was hanged in Iran in 1983. Nine other women were also forced to endure days of physical and mental torture before being sentenced to death for refusing to abandon their religion. The part of Mona was

played by Moya Mahmoudi. Bill Parker Productions just finished shooting two videos for Total Experience Records: Eddie "E.T." Towns' "Best Friend" and Pattie Howard's "Selfish." Both clips are performance/concept pieces that

(Continued on page 42)

## Come home from the studio.

Come home to a Manhattan hotel that is really like your own apartment on Central Park. Around the corner from Lincoln Center and minutes to the things that are important to you in New York City And... while we recently have lavished millions on our guestrooms and suites we pride ourselves most on our traditions: personal care, service, prompt and courteous attention, gracious hospitality, and good value. The Mayflower Hotel, 61st St. & Central Park West, New York 10023. See your travel agent or call toll-free 800-223-4164 or 212-265-0060

The Mayflower Hotel  
right on New York's Central Park

## Peers Honor Sound Achievements

## First Annual TEC Awards Presented in New York

**NEW YORK** The first annual Technical Excellence & Creativity (TEC) awards were distributed here at a gala on Oct. 14, during the 79th Audio Engineering Society show.

The awards, created by Berkeley, Calif.-based *Mix* magazine to honor superlative achievements in the pro audio and pro sound industries (Billboard, Oct. 19), were handed out amidst an evening of celebration, which ended with a technically superb and Fairlight-filled performance by Herbie Hancock & the Rocket Band.

Proceeds from the awards banquet were distributed to three charitable endeavors: 50% to the Deafness Research Foundation and 25% each to the Audio Engineering Society Scholarship Fund and the winner of the recording school program TEC award, the Berklee College of Music.

The winners of the various TEC awards were:

- Recording technology: Lexicon Inc. for its PCM 60 high performance, low-cost digital reverb.
- Acoustic technology: Crown International for its Tecron TEF System 10 portable spectrum analyzer/computer.
- Sound reinforcement technology: Carver Corp. for its unique magnetic field power amplifier.
- Film and broadcast sound technology: Lucasfilm Ltd./Droid

Works for the Sound Droid digital audio work station.

- Musical instrument technology: Yamaha International Corp. for the DX Series synthesizers.
- Recording engineer: Bob Clearmountain, for his work with such artists as the Rolling Stones, Bruce Springsteen, Daryl Hall & John Oates, David Bowie and many others.
- Recording producer: Quincy Jones, for his direction of projects such as Michael Jackson's "Thriller," USA For Africa's "We Are the World," and James Ingram's "It's Your Night."

• Mastering engineer: Bernie Grundman, for outstanding mastering work for A&M during his 15-year tenure there, and on his own with Bernie Grundman Mastering, opened in 1984.

- Film and broadcast sound engineer: Ben Burt, chief sound engineer for Lucasfilm in San Rafael, Calif., for his work on the "Star Wars" films, "Alien" and "ET."
- "Dark Crystal" and others.
- Sound reinforcement engineer: Gene Claar of Litzitz, Pa.-based Clair Brothers, the internationally known sound reinforcement touring company.

• Recording session musician: Steve Gadd, the drummer who has worked with artists ranging from Steely Dan, Weather Report and Paul Simon to James Brown, Judy

Collins and Chick Corea.

- Recording studio: The Power Station in New York, which has served such clients as Mick Jagger, Bryan Ferry, David Bowie and Madonna.
- Mastering facility: Bernie Grundman Mastering, Los Angeles.
- Sound reinforcement company: Clair Brothers, which has handled tours for such artists as the Jacksons, Bruce Springsteen, U2 and the Police.

• Recording company: Windham Hill, established by Will and Anne Ackerman in 1976 in Palo Alto, Calif.

• Recording school/program: Berklee College of Music in Boston.

• Remote recording facility: The Record Plant in Los Angeles, whose mobile unit has worked on projects for the Olympics, the Jacksons' Victory Tour, Prince, Yes and others.

## VIDEO TRACKS

(Continued from page 41)

were filmed at the Total Experience nightclub and directed by Peter Allen.

The New Company recently completed videos for What Is This, Motley Crue and Heaven. "It'll Be Around," the What Is This clip, is a performance piece that takes advantage of Los Angeles' dramatic sunsets by filming on the roof of the city's famous Million Dollar Theatre Building. Motley Crue's "Home Sweet Home" video was filmed on the road. After opening in Los Angeles, the clip moves on to sold-out concerts at Houston's Summit and Dallas' Reunion Arena. Michael Herberman, who appeared in the group's "Smokin' In The Boys Room" video, makes another cameo appearance. Heaven's video, "Knockin' On Heaven's Door," was staged in Utah atop a lone rock butte towering thousands of feet in the air, and was shot in rain, dories and cranes. All three

videos were under the direction of Wayne Isham and co-produced by Curt Marvis and Peter Lipman.

The talents of Jessica Cooper were called upon to produce Jane Wiedlin's debut video, "Blue Kiss," culled from her own self-titled debut album on IRS. In keeping with the album cover's visual theme of primary colors, Jane (wearing red) sings and plays guitar while riding on the back of a yellow flatbed truck driven along the hills of Malibu Canyon and Mulholland Drive in Los Angeles County. The video also features a cameo appearance by her dog Kirby Igloo. Valeria Paris and Jonathan Dayton directed the project.

Edited by LINDA MOLESKI

Production companies and post-production facilities are welcome to submit information on current projects. Please send material to Video Tracks, Billboard, 1515 Broadway, New York, N.Y. 10036.

## Sound Investment

A bi-weekly column spotlighting equipment-related news in the audio and video production, post-production and duplication industries.

**GIANT UNLEASHED** Giant Sound Recording, a full-service facility aimed at record, television and jingle production opened recently in New York. The studio features a Trident 80 console as well as Otari MTR-90 24-track, MTR-12 half-inch and MTR-10 quarter-inch recorders, all with Dolly A. Monitors are Meyer 833s, powered by a Macintosh 2500, and Giant's mike collection includes a matched pair of AKG C-12s, as well as five Neumann M-47s, five Neumann U-47s and a full complement of Sennheiser, Shure and Electro-Voice mikes. Outboard gear on hand includes the Quantec Room Simulator and the AMS DMX 1806S harmonizer with 3.2 seconds of sampling. Chief engineer is Joe Salvato, whose resume includes work with A&R Studios, Chelsea Sound, Penny Lane and private projects with Billy Joel and Paul Simon.

**VIDEO FOR AUDIO.** Andy Perry Video recently completed construction of a \$3 million production center, coupled with Montreal-based Le Studio Murrin Heights. The new facility boasts a large (45 by 30-foot) control room, full computer graphics department and a fully equipped 37 by 93-foot shooting stage. Equipment featured includes an ISC Super Edit 41; an Ampex AVC 33 production switcher with spectra keyer; an Alesis A-62 100mc digital sequencer; monitors by Ilegami, JVC and Conrac; a Studer 169 audio console; Studer tape machines and UREI 815 monitors; JVC digital two-track; a LAIRD channel generator with a choice of 40 fms. Spectral effects on hand are AD0 version 5, NEC E-Flex and Hitachi FP-21 title camera. Computer graphics include the Bosch PDS-4000 video-graphic system and a Quantel Paint Box.

**MUSHROOM MACINTOSH:** Vancouver, Canada-based Mushroom Studios is now offering a complete computer music system, based on the E-mu Emulator II and Apple Macintosh computer. The system is owned and operated by Bradley Doyle, and includes a widely varied sound library. It's also fully MIDI-equipped.

**MOVIN' ON UP:** Studio A in Dearborn Heights, Mich. has moved into a new 4,000-square-foot facility. Designed by John M. Storey Associates of New York, the new studio features a 700-square-foot control room, 800-square-foot studio, two iso rooms and three live chambers. Wiring and installation of the new equipment was coordinated by the Schneider Productions of Jackson, Mich. New equipment includes digital reverbs by Klark-Teknik and AMS, an Aphex Compellor, Delta Lab Compuffeetector, a half-inch MCI JH 110C two-track recorder; Neumann U-87 and AKG 414 microphones; Hafler PZ-22 power amps; Valley People Repea; 4800 digital and Maxi-Q equalizers and more. Studio A also claims to be the only facility in Michigan with a Synclavier II.

**A NEW IDEA** New York-based Sound Ideas is under new management and ownership, and has just finished renovating its three rooms. Studio A has a Neve A108 32-input console with Neom automation and a Studer A80 MK111 24-track recorder. The room also boasts four iso booths. Studio B is now equipped with an SSL 600E 56-input console with Total Recall, as well as a Studer A80 MK14 24-track machine. Studio C is an overdub and mix room, featuring a Harrison 96/24 board and an Ampex MM 1200. All rooms have UREI 813 monitors.

Edited by STEVEN IMPLER

Print your label copy right on your cassette with the apex printer



Forget about paper labels. Print up to 10,000 titles per hour. Save time, money, trouble, space. Eliminate inventory problems, costly label overruns. Save 4c or more per cassette.

4 models to choose from:  
Two one-color label top models.  
Two high production multi-color consoles, that print up to three colors in one pass.

Distributed in the U.S. by  
**audio**

400 Madison Avenue  
New York, New York 10017  
Telephone: (212) 308-6880  
Telex: 12-6419

Apex Machine Company  
3600 N. E. 12th Terrace  
Fort Lauderdale, FL 33334  
Telephone: (305) 566-1572



CASSETTE DUPLICATION  
RECORD PRESSING  
MASTERING - PLATING  
COLOR SEPARATIONS  
PRINTING - TYPESETTING

**QCA**  
QUICK COPY AUDIO

2832 SPRINGROVE AVENUE  
CINCINNATI, OHIO 45225  
15131 681 8400



Audio/Video  
Recording Tape  
& Accessories

Name Brand Products from:

MAXELL NORTONICS  
SONY ALLSOP  
SCS DICH SAWO  
BASF SHURE  
TECH STANTON  
AUDIO-TECHNICA & OTHERS

CALL OR WRITE  
FOR CATALOG

**WYCO**  
Sales

P.O. Box 687 Cary, N.C. 27511  
919/467-8113

# HORROR

## VIDEO



By **JIM McCULLAUGH**

**T**o twist a familiar phrase, it can be Halloween in July . . . or February . . . or March . . . or May. Horror on home video rents and sells year round. It's become a major profit category for both home video vendors and retailers.

The VSDA claims the horror category accounted for 8% of the total video software dealer dollar volume last year and is growing fast. Many analysts, though, say it's higher since the genre crosses over at times to science fiction and action/adventure. All the major home

video program suppliers have increasingly deeper horror selections, while numerous, smaller independents are now specializing in horror.

While many home video manufacturers have fashioned their most sophisticated Halloween releases and promotions to date (a natural tie-in; RCA/Columbia Pictures Home Video, in fact, deliberately timed the street date of "Ghostbusters" for Oct. 31), the video retailer should understand that horror is a year-round category.

In fact, some observers feel summer is an even stronger time for horror rentals since school's out and teenagers represent a prime target demographic for horror video. But

*(Continued on page HV-4)*



# Everyday Is Halloween Night For Horror-Happy Video Vendors

"Friday The 13th Part V" (Paramount Home Video)

## MANUFACTURERS FEED PUBLIC'S INSATIABLE APPETITE FOR HORROR WITH TITLE TREATS TO TICKLE TERROR BONE

These manufacturers are releasing the following horror-related titles for the fourth quarter:

**CBS-FOX VIDEO:** Key Video (division of CBS-Fox) for October: "Inferno," "Race With The Devil," "Cat's Eye," "The House On Haunted Hill" and "Night School." No releases for November for CBS-Fox label. December lineup not set at presstime.

**EMBASSY:** For October: "The Fog," "Witch's Brew," "The Evil," "Rituals" and "The Vampire Lovers." No releases for November and December.

**INTERNATIONAL VIDEO ENTERTAINMENT:** Thriller Video (division of IVE), for October: "Charlie Boy," "Cyclops," "Dracula" and "The Picture Of Dorian Gray." For December: "Alabama's Ghost" and "Turn Of The Screw." No releases for November.

Monterey Home Video (division of IVE), for October: "Once Upon A Frightmare." For November: "The Flesh And Blood Show." For December: "The Brain From Planet Arous."

No fourth quarter releases for Family Home Entertainment.

**MAGNUM ENTERTAINMENT:** Releases under "Black Magic" theme include: "The Legend Of Sleepy Hollow" and "Dr. Jekyll's Dungeon Of Death."

**MCA:** For October: "The Mummy." No releases for November and December.

**MEDIA HOME ENTERTAINMENT:** For October: "Creature." No releases for November and Decem-

ber.

**NEW WORLD VIDEO:** October: "Transylvania 6-5,000." No releases for November and December.

**PARAMOUNT:** September: "Friday The 13th Part V: A New Beginning." No releases for October or November. December lineup not set at presstime.

**PRISM ENTERTAINMENT:** For October: "The Mind Snatchers" and "The House That Dripped Blood."

**RCA/COLUMBIA:** For September: "Zombies Of (Continued on page HV-8)

## NEW VCR OWNERS STOCKING UP FOR NIGHT AT THE 'SCARIES'

"Horror is one of our top categories"—Lee Hackman, Advertising Director, Video Store, Cincinnati

**A**lthough many home video stores or departments feature horror as part of an annual Halloween promotion, more and more retailers are seeing the genre as a year-round traffic builder. "We feature horror a couple or three times a year," says Lee Hackman, advertising director, Video Store, Cincinnati. "We often combine horror with sci-fi and fantasy is often grouped with sci-fi," he adds, indicating a goodly amount of product can be featured.

Of course, featuring horror can be overdone and Hackman cautions even when planning an in-store extravaganza. "Remember that there will be regular business people not at all interested in horror, that

you don't want to turn away."—Barbara Borders, President, Kansas City VSDA Chapter

One re-occurring element in surveying home video principals on how they regard horror is that of saving props. In Overland Park, Kan., Barbara Borders, Continental Video and head of the Video Software Dealers Assn. (VSDA) chapter locally, notes that a set of bloody curtains that was part of a promotion for "Psycho II" has been held back for future use. "We have a whole collection of things," she says of the Continental's cache of goodies.

**"Create an atmosphere in the store"**—Troy Cooper, director of field operations, 500-unit National Video, Portland, Ore.

It's one thing for a single store like Continental Video to gear up for a horror splash and quite another when it comes to directing a large national chain of video stores like National Video, the nation's largest franchise chain with more than 500 stores.

Interestingly, the most effective elements of promotions are those things they do for themselves, says Troy Cooper, director of field operations at National in Portland, Ore. While noting the national office sends its franchisees myriad items on a regular basis, Cooper says, "The most effective things are those the stores do on their own. It creates an atmosphere. Things like having the staff dress up. It all creates word of mouth and is totally effective."

(Continued on page HV-4)

**ON THE COVER**—From top left: "Carrie," (CBS-Fox); "Nightmare On Elm Street," (Media Home Entertainment); "Elvira," (IVE/Thriller Video); "Funhouse," (MCA Home); "Friday The 13th, Part II," (Paramount Home Video); "Frightstarter," (MCA Home); "Jaws," (MCA Home Video); "C.H.U.D.," (Media Home).

# HORROR



"Ghostbusters" (RCA/Columbia Pictures Home Video)



Above: "Psycho II" (MCA Home Video)



Left: "Ghoulies" (Vestron Video)



"Gremlins" (Warner Home Video)

# How to Sell Horror As A Year-Round Traffic Builder

## EMPLOYEES TURN INTO 'GREMLINS' AND 'GHOSTBUSTERS' BEFORE CUSTOMERS' EYES

by

CATHY CICCOLELLA

**G**hosts, ghouls and goblins—not to mention things that go “bump” in the night—will be turning up in video stores all around the country late in October, as retailers crank up their annual horror-movie promotional extravaganzas for Halloween. The release of the RCA/Columbia blockbuster “Ghostbusters,” due in late October, is expected to provide additional promotional impetus in the days preceding the holiday.

But horror titles are not a Halloween-only category, video retailers say. According to the VSDA, horror movies accounted for 8% of the total video software dollar volume last year; many video specialists report that the category's share in their stores is even higher, ranging as high as 45% of their rental turnover. And most say horror films do well year-round.

“We really don't have to promote horror titles—our customers take them out as fast as we can get them,” says Art Ross, owner of Tampa Video Station in Tampa. “Maybe they all lead vicarious, frustrated lives, and get their kicks from being scared.” Horror movies represent 6.8% of Tampa Video

Station's inventory of slightly over 3,000 titles, and while the genre does well all year long, “around Halloween that's what everybody wants,” according to Ross. To help his customers find what they want, he cranks a list of all horror titles in inventory out of his computer, prints it up on orange paper, and distributes it during October.

No other promotion is really necessary for the category at this time of year, Ross feels. “Horror really takes care of itself around Halloween. Customers are constantly asking what we have that”  
*(Continued on page HV-8)*

## RENTALS DOMINATE BUT MORE SALES FOLLOW LOWER PRICES

by

MARCIA R. GOLDEN

**F**rom 1940s classics to modern day pulchre-cover-over-your eyes thrillers, retailers agree, the horror movie genre is a winner. Rentals lead the way in overall popularity, but retailers report rising sales figures as more and more horror video cassettes are priced for quick sell-through.

“Horror video is really strong for us, especially in comparison to other categories,” says Dave Strehle, assistant manager of the Video Store in Cincinnati. “Comedy is still number one, but horror is easily second.”

According to Strehle, “The Evil Dead,” “Dawn of the Dead,” and “Twilight Zone” are among the Video Store's top rental titles. “The Shining,” priced at \$79, is a “fairly frequent seller as well as a popular rental,” he adds.

It comes as no surprise that teenagers are most enticed by horror movies. The Video Store's customer is no exception. “Horror movies are mainly big weekend rentals, and they're very popular at parties among the teenage crowd. This age group is definitely most attracted to them,” Strehle reports.

With Halloween just around the corner, Lee Hackman, promotions director for the Video Store chain, is gearing up for four weeks of classic horror. “The two biggest hits on video cassette, this year, are “Ghostbusters,” and “Beverly Hills Cop.” he says. “No matter what else anyone decides to do for Halloween, everything's going to be overshadowed by the success of these movies. That's why I'm taking a different approach to Halloween by promoting the old classic horror films.” Throughout the month of October, all eight stores will highlight movies each week, featuring a different famous actor. The first week, Hackman says, “is Boris Karloff week, the second, Vincent Price week, the third, Bela Lugosi week, and the fourth week is reserved for Peter Cushing movies.”

Besides the October weeklies, other Halloween  
*(Continued on page HV-6)*

“Halloween III”  
(MCA Home Video)

“Cat's Eye”  
(Key Video)

“Alien” (CBS-Fox Video)

“Friday The 13th—The Final Chapter” (Paramount Home Video)

# HORROR

# Tracking Strange Footprints on the Charts

## HORRORBEAT

If anything can be discerned about the best-renting/selling horror titles for the past year, it's that home video consumers like their terror in all shapes and sizes.

The "horror meter" knows no boundaries. Zombies, mutants, deranged murderers, killings-per-minute (kpm's), mutilations, wholesale destruction, psychological torture—it all goes. And the more original, the better.

Home video horror enthusiasts appear to like stories about children with the psychic ability to start fires at will, or nightmarish shared dreams about horrible killings that turn into reality.

Also enjoy fantasy adventures about pint-sized, grotesque mischief makers that are both scary and cute. Popular, too, are the mutilated denizens of the underground that appear at night for dinners of human flesh.

Also a hit is the unknown, unseen murderer as epitomized by Jason, the hockey-masked butcher of the "Friday the 13th" series. Then there's the terror-laden inanimate object such as the deadly, 1958 red and white Plymouth "Christine."

Analyzing the best-renting/selling horror-oriented titles of the past year gives retailers a good "hit list" of titles they need to have if they want to have a core terror library.

The recap also suggests that

the major program suppliers dominate the list but retailers should also keep in mind that similar plot threads run through hundreds of horror movies.

If "Firestarter" is popular, a retailer should be familiar with other titles that feature characters with equally bizarre psychic abilities.

There's also a strong correlation between being a good box office activity and home video action.

While terror rents and sells, it's also apparent from the top titles that consumers appreciate intelligent plot lines with good production values. They also enjoy first-class directors and hot-selling novel translations. John Carpenter and Stephen King teamed for a winning combination for RCA/Columbia's "Christine."

In fact, three of the top home video horror titles are adapted from King stories—MCA's "Firestarter," RCA/Columbia's "Christine" and Embassy's "Children Of The Corn."

For the fall, both "Ghostbusters" and "Gremlins" should lead the terror pack, as well as other newer and catalog titles that have strong Halloween promotions backing them.

Classics, too, should not be neglected, such as Alfred Hitchcock's "Psycho," a perennial favorite.

JIM MCCULLAUGH

## STOCKING UP

(Continued from page HV-2)

National, though, is going all out this Halloween with "Ghostbusters" as an obvious takeoff point. "We're sending a four-page brochure suggesting things stores can do from constructing styrofoam ghosts to hanging on the ceiling to making costumes from items like vacuum cleaner hoses."

"Go shopping at your local craft store"—Carol Pough, co-owner, Videocassettes Unlimited, Orange County, Calif.

Another retailer who believes in maintaining a large prop department is Carol Pough. She and her husband John, who's national VSDA president, own Videocassettes Unlimited in Santa Ana and Stanton in suburban Los Angeles.

Pough says she plans to have as a central motif in both stores a graveyard complete with cobwebs and ragged pine fence. She says the local craft stores are the best place to pick up props. "We're doing all the display cases in orange crepe paper with pumpkins."

Retracting the point of saving things, Pough says for a coloring contest running in conjunction she is using a Disney sheet "that came with a promotion a couple of years ago. I couldn't use it at the time but I saved it." Now children under 12 are involved in a contest to color the headless horseman, adding lower demographics to the total promotion.

As with others surveyed, the horror promotion at Videocas-

ettes Unlimited will run the entire month of October. The idea to get as much mileage as possible out of the promotion but without overdoing it to the point where no one notices anymore says Pough. "We don't like to repeat props"—Michael Betker, manager, Audio Video Plus, Houston.

Possibly no home video retailer is more expert in doing elaborate promotions than Lou Berg and Susan Gee at Audio Video Plus, Houston. The pair have won so many vendor contests that they have prize trips stacked up like jets over JFK.

The Houston store is among those that likes to feature horror at times other than Halloween, according to Michael Betker, manager. "We like to do horror at other times just to break things up a little."

One of Audio Video Plus' prize-winning displays was the Michael Jackson's "Thriller." Betker says parts of the plaster monster mannikins "are not missing. We could recreate these, but we don't like to repeat props." The store maintains a collection of props in a warehouse.

"Not all horror is good horror"—Bob Ross, Tampa Video Station, Tampa.

A tendency when retailers are planning a promotion around horror is to drag in too many items or titles that are "nothing more than schlock," says Bob Ross, whose family operates Tampa Video Station. "There's a lot of low budget things around, just gore."

"Our image is more with the classics. We have a tremen-

dous library of musicals. We don't really emphasize horror that much and don't usually promote that genre other than at Halloween."

Ross, who has left the video store to take up work as a film critic with a local newspaper, believes possibilities exist, however, for doing promotions around Alfred Hitchcock and other noted directors in the horror field.

"Be sure to inform local media"—Lee Hackman

One vital suggestion comes from Hackman in Cincinnati. He says he always sends out press releases to radio, tv and press releases to inform. "They're often looking for feature items and visuals. We've had great luck in getting local exposure for our promotions."

Hackman, in fact, ticks off a number of preparatory steps to launching a horror video promotion, or any other one for that matter. "Advertise it in the movie sections of the newspapers. Send out flyers and have them available on the counter. Plug the promotion on your movie hotline (i.e., the telephone call-waiting or after-hours recorded message). Be sure the promotion is in your catalog and/or newsletter that goes out to all rental customers."

Some general observations Hackman offers include the strange fact that horror seems to do poorly in videodisk. "That's strange when you consider 'Ghostbusters' will be just \$29.95 on laserdisk." He advises to maintain horror as a section away children's.

EARL PAIGE

## HORROR VIDEO

(Continued from page HV-1)

Mom and Dad enjoy the horror flick late at night whether they care admitting to being "closet horror freaks" or not.

Another factor fueling the horror rental pump is that many terror titles are still high-priced. Often times, too, some cult horror films have short box office lives and the word-of-mouth coincides with the video release. Horror titles are also highly repeatable since "horror junkies" enjoy being scared over and over again. The big horror box office films—such as "Ghostbusters" or "Gremlins"—of course, will also do well in the home video arena.

How does it all translate into more activity and profits for the home video merchant? It's not enough to say people enjoy being scared. It's not enough to be in for Halloween, the most obvious merchandising scenar-

io. That's a given. Of course, stores have committed to horror titles and accompanying promotions prior to Halloween. The point is that horror works 12 months a year.

Here are only a few suggestions from manufacturers and retailers on horror video merchandising:

- Create a special horror section in the store. Many have already done that. Give that section a more distinctive look than a sign. Create a generic, in-store point-of-purchase tool.
- Hang onto manufacturer Halloween point-of-purchase materials that can be recycled throughout the year. Take full advantage of vendor offerings. Some dealers are going one step further... buying or making their own clay or wood displays with props and other easily obtainable material.
- Create horror video events without manufacturer input. "Horror days" or weekends can be orchestrated with con-

tests, in-store and even outside-store displays, and staff can even wear costumes. That can also lead to local media exposure (as well creative local advertising) which will create even more traffic.

- Emphasize classics as well as front-line horror titles. "Psycho," for example, can be a perennial horror renter. While promotions, even contests, can be cast around horror directors such as Alfred Hitchcock, or actors such Boris Karloff.
- Start with an computerized can isolate the frequent horror renters. That list can be the target of horror direct mail campaigns and contests.

- The sale customer can be given added incentive. Tie-ins with local movie houses are possible. Buying a horror flick at the local Bijou earns a \$1 off normal rental price on a horror title at Fred's Video, for example. A purchaser of "Firestarter" or "Christine" can be given a free copy of the Stephen King novel.

## HORROR VIDEO CHART REVIEW

This chart recaps horror titles appearing on Billboard's videocassettes rental chart from Sept. 29, 1984 to Sept. 28, 1985.

1. FIRESTARTER (MCA Home Video)
2. NIGHTMARE ON ELM STREET (Media Home Entertainment)
3. GOLIATH (Vestron)
4. FRIDAY THE 13TH—THE FINAL CHAPTER (Paramount Home Video)
5. C.H.U.D. (Media Home Entertainment)
6. LAST HOUSE ON THE LEFT (CBS-Fox Video)
7. CHRISTINE (RCA/Columbia Pictures Home Video)
8. CHILDREN OF THE CORN (Embassy Home Entertainment)
9. DEATHSTALKER (Vestron)
10. TERROR IN THE AISLES (MCA Home Video)

# HORROR

A large, dark, scaly Godzilla monster is the central focus, roaring with its mouth full of sharp teeth. It is surrounded by a city skyline at night, with several skyscrapers being destroyed or exploding in bright orange and yellow flames. In the upper left, several military jets are flying, some emitting blue smoke trails. The overall scene is one of intense destruction and chaos.

**T**here goes the neighborhood.

"Godzilla makes Rambo, Eastwood, Bronson and Schwarzenegger look like mere swizzle sticks"  
*Peter Slack, San Francisco Chronicle*



NEW WORLD VIDEO  
Now on videocassette.

**GODZILLA**  
**1985**  
**THE LEGEND IS REBORN**



## W I Z A R D V I D E O OUR PAST HITS ARE LEGEND...



This woman has just cut, chopped, broken and burned live men beyond recognition...

BUY AND RENT THE BEST!  
WORLD FIVE  
RENTAL RATE



## ...AND BREAKING NEW GROUND IN 1986!



W I Z A R D V I D E O

Manufactured in the USA. Published by SPICE/TEAM VIDEO

© 1986 WIZARD VIDEO INC. LOS ANGELES, CALIFORNIA

### RENTALS

(Continued from page HV-3)

promotions are left up to individual store managers, he reports. "In the past, we've had Halloween displays, costume contests and free bags of popcorn given to anyone who comes into the store dressed in a costume."

Every weekend, the Video Store highlights a different movie genre, and offers club members \$1 rentals, as compared to the usual \$3 rental price. "Horror movies were just featured Sept. 6-7, and they come up about once every two months. We started this promotion about five months ago. And as a result, people don't just come into rent one horror movie, they walk out with seven or eight at a time."

Like Strehle, Hackman believes the 25 and under age group is most attracted to horror movies. "Most of the movies are about a group of teenagers who go away to a house on a lake, and a madman with a chainsaw attacks them. It's kind of silly, but they just love to be scared."

At North American Video Ltd., based in Durham, N.C., horror, science fiction and fantasy movies are all grouped together to form one genre, reports Gary H. Messenger, president and owner.

"This group is one of the most popular, and everyone has a favorite, regardless of age. The range goes from young to old. No particular age group is more interested than another," he says.

Unlike other retailers whose horror collections are just that, horror, North American Video's collection includes movies from the 'Right Stuff,' to 'Cloak And Dagger,' to the 'Neverending Story,' 'Close Encounters,' and 'Frankenstein.' "There's really something for everyone," Messenger adds.

Messenger is selective in the horror titles he carries. "I refuse to carry the movie 'Faces Of Death' because I have to have limits. There's enough to be seen in the way of fantasy and classic horror, that I don't need a movie that shows people and animals dying, around the world."

His philosophy about advertising and promotions, in general, is that his stores sell entertainment, and not a particular genre. "I carry things that cross over all lines of taste, and lay out everything in front of my customers. They



can choose whatever they want to see. If a new horror title comes out, we'll put that in an ad, but we won't just advertise horror or science fiction, or any other genre."

Right now, Messenger says, "Nightmare On Elm Street" selling for \$79.95, is both his number one seller and rental movie.

"Horror is one of my best categories in rentals," reports Karen Yokel, software buyer for the Atlanta-based Video Warehouse chain. "We have a lot of sell-through on individual titles like 'Nightmare On Elm Street,' and 'Psycho,' and we sell a decent amount, but not a whole lot. Price is really the most important selling feature. A bunch of horror video cassettes are coming out in October, and we'll have a whole wall display for Halloween, especially on sell-throughs." According to Yokel, the stores always stock sell-through cassettes, and work out return policies with distributors if the movies don't sell.

Although rentals are still more popular than sales in this category, Yokel says that more and more people are beginning to collect movies for their home libraries. "If a studio promotes a movie at the right price (which she feels is \$25.95-\$34.95), then people will buy it. A lot of the horror movies are \$79.95, and that's just too high."

Marianne Black, owner of the Video Station in Oakland, Calif. agrees with Messenger, and believes that people of all ages are attracted to horror movies. "People love that kind of suspense, and these movies are very popular, have always been popular, and I really think will always be popular."

Like other retailers surveyed, Black's employees are asked to recommend their favorites to customers, and this, she says, usually determines what the most popular movies are. "Movies like 'Friday The 13th,' and 'The Amityville Horror' are pretty big sellers, and 'Friday The 13th' is also one of our biggest rentals," she adds. "Classics like 'Dracula,' and 'Frankenstein' only go over well if they haven't been on tv for a long time. If they're broadcast on a regular basis, it just doesn't pay to carry them."

Black doesn't have any special promotions lined up for Halloween, but will add about 30 new titles to the horror genre sometime in the next month.

What Lady Cadaver means is United Home Video's terror-fic line-up of horror videos will bring them back for more all year long.

They'll scream for the first made-for-home video movie **BLOOD CULT**, a gory story in the tradition of "Friday The 13th". And **DOCTOR GORE**, a gruesome little terror treat (the Doc is such a cut up!), nominated for Best Horror Film of 1977, **KINGDOM OF THE SPIDERS**

is crawling with thrills. Plus **THE TOOLBOX MURDERS**, a hand crafted bit of horror that Stephen King says is one of the 10 scariest movies on video cassette!

But this is only the beginning. Our crypt is filled with vampires, ghosts, killers and thrillers just waiting to be released, to chill you to the bone.

## Forever Yours



CALL YOUR DISTRIBUTOR TODAY (tell him Lady Cadaver sent you.) and make our movies Forever Yours.

P.O.P. HOTLINE 800-331-4077



**UNITED**  
HOME VIDEO

# Haunting the HORROR HOUSES

The following is a quick-reference list of most program suppliers who offer horror-oriented titles. Retailers are encouraged to haunt them for product.

## ACADEMY HOME ENTERTAINMENT

341 North Maple Dr.  
Beverly Hills, Calif. 90210  
(212) 659-0701 or  
(800) 972-0001

**ACTIVE HOME VIDEO**  
211 South Beverly Dr.  
Beverly Hills, Calif. 90212  
(212) 274-8233

## A & H VIDEO

430 West 34th St.  
New York, N.Y. 10019  
(212) 582-6405

## ALL SEASONS ENTERTAINMENT

18121 Napa St.  
Northridge, Calif. 91325  
(818) 896-8680 or  
(800) 423-5599

## AVT/EVI

1116 Edgewater Ave.  
Ridgely, Md. 21075  
(201) 941-4404 or  
(800) 645-7186

## THE BARNHOLTZ ORGANIZATION

8831 Sunset Blvd.  
Los Angeles, Calif. 90069  
(212) 208-6444

## BEST FILM AND VIDEO

39 Carter Hill Rd.  
Great Neck, N.Y. 11021  
(516) 487-4515

## BLACKHAWK FILMS

1235 West 5th St.  
Davenport, Iowa 52802  
(319) 323-9736

## CABLE FILMS

Century Club Station  
Kansas City, Mo. 64113  
(913) 362-2804

## CBS-FOV VIDEO

1211 Ave. Of The Americas  
New York, N.Y. 10036  
(212) 819-3222

## CENTURY DISTRIBUTING

16153 Cohasset St.  
Van Nuys, Calif. 91406  
(818) 786-2848 or  
(800) 423-2304

## COAST-TO-COAST FAMILY VIDEO

"Strangler Of The Swamp."  
"The Brute Man."  
"The Woman Who Came Back"  
and "Mr. Ace."

## HORNEMI

No new releases in October or November. December lineup not set at press time.

## VESTRON

For November: "The Muttilator," "Terminal Choice" and "Don't Open Til Christmas."

## WARNER HOME VIDEO

For October: "The Nesting," "The

85 East Hoffman Ave.  
Lindenhurst, N.Y. 11757

## (516) 957-5520

## CONTINENTAL VIDEO

2320 Cotner Ave.  
Los Angeles, Calif. 90064  
(213) 477-8055

## EMBASSY HOME ENTERTAINMENT

1901 Ave. Of The Stars  
Los Angeles, Calif. 90067  
(213) 553-3600

## IVE/THRILLERVIDEO

21800 Burbank Blvd.  
Woodland Hills, Calif. 91365-4062 (818) 888-3040

## KARL/LORIMAR HOME VIDEO

17942 Cowan  
Irvine, Calif. 92714  
(714) 474-0355

## KEY VIDEO

1298 Prospect Ave.  
La Jolla, Calif. 92037  
(619) 459-0500

## KING OF VIDEO

3529 South Valley Way  
Las Vegas, Nev. 89103  
(800) 634-6143

## MAGNUM ENTERTAINMENT

1940 South Cotner Ave.  
Los Angeles, Calif. 90025  
(213) 479-0946

## MCA HOME VIDEO

70 Universal City Plaza  
Universal City, Calif. 91608  
(818) 508-4300

## MEDIA HOME ENTERTAINMENT

2730 Buckingham Parkway  
Culver City, Calif. 90230  
(213) 216-7900

## MGM/UA HOME VIDEO

1350 Ave. Of The Americas  
New York, N.Y. 10019  
(212) 408-0600

## MPI

15825 Rob Roy Dr.  
Oak Forest, Ill. 60452  
(312) 687-7881

## NEW WORLD VIDEO

1888 Century City Plaza  
Century City, Calif. 90048  
(213) 201-0741

## PARAMOUNT HOME VIDEO

5555 Melrose Ave.  
Hollywood, Calif. 90038  
(213) 468-5000

## PRISM ENTERTAINMENT

1875 Century Park East  
Los Angeles, Calif. 90067  
(213) 277-3270

## RCA/COLUMBIA PICTURES HOME VIDEO

2901 West Alameda  
Burbank, Calif. 91505  
(818) 954-4950

## REPUBLIC PICTURES CORP.

1236 Beatrice St.  
Los Angeles, Calif. 90066  
(213) 306-4040

## SONY VIDEO SOFTWARE OPERATIONS

9 West 57th St.  
New York, N.Y. 10019  
(212) 371-8900

## SPECTRUM VIDEO

5461 Sunset Blvd.  
Los Angeles, Calif. 90028  
(213) 461-3981

## THORN-EMI/HBO HOME VIDEO

1370 Ave. Of The Americas  
New York, N.Y. 10019  
(212) 977-8900

## UCC HOME VIDEO

20822 Dearborn St.  
Chatsworth, Calif.  
(818) 407-1331 or  
(800) 52-VIDEO

## UNITED HOME VIDEO

6535 East Skelly Dr.  
Tulsa, Okla. 74145  
(800) 331-4077

## VCL COMMUNICATIONS

6330 San Vicente Blvd.  
Los Angeles, Calif. 90038  
(213) 933-5893

## VESTRON VIDEO

1011 High Ridge Rd.  
P.O. Box 4387  
Stamford, Conn. 06907  
(203) 968-0000

## WIC VIDEO

235 East 55th St.  
New York, N.Y. 10022  
(212) 355-1600

## VIDEATICS

51 East 42nd St.  
New York, N.Y. 10017  
(212) 697-6188 or  
(210) 229-2343

## VIDEO DIMENSIONS

110 East 23rd St.  
New York, N.Y. 10010  
(212) 533-5999

## VIDEO GEMS

731 North La Brea Ave.  
Los Angeles, Calif. 90038  
(213) 938-2385

## WARNER HOME VIDEO

4000 Warner Blvd.  
Burbank, Calif. 91522  
(818) 954-6000

## WIZARD VIDEO

5303 Sunset Blvd.  
Los Angeles, Calif. 90027  
(213) 461-3981

## WORLD VIDEO

8700 Wilshire Blvd.  
Beverly Hills, Calif. 90211  
(213) 659-5147

## CREDIT'S Special Issues Editor, Dr. Ochs, Assistant Editor, Robyn Wells; Editorial Coordinator, Jim McCullaugh; horror chart compiled by Billboard Research Dept.; Design, Anne Richardson-Daniel; Cover, Douglas Brian Martin, Design & Direction Inc.

# EMPLOYEES

(Continued from page HV-3)

they can rent for Halloween parties. And since we generally have only one copy of each title, if we did a big advertising splash on horror for Halloween we might have a problem with people finding that the titles we've advertised are already out when they come in for them."

"Horror is a profitable category year-round for Paul Kasley, owner of Take One Video in Hoboken, N.J., and he gives those titles special promotional emphasis periodically during the course of the year. In September, for example, he had a special 'rent one, get one free' offer on any title that showed teeth on its package. "We advertised it by putting a grinning skull in our ad," Kasley says, "and did very well."

Kasley has one firm rule each Halloween: each employee must show up for work in costume on Halloween Day. Any customers who turn up in costume that day get a free rental, as well. He plans to decorate the store in an appropriate motif, with bats and other emblems of the season, and have bowls of candy available for trick-or-treaters.

"Horror titles represent about 15% of our stock, and they always do well," he explains. "But on Halloween Day it gets crazy—we could have 27 copies of the movie 'Halloween' and it wouldn't be enough!"

"Horror films are even bigger business for Precision TV, in Bellwood, Ill., according to the store's video-software buyer, who calls himself Mr. Z; he says the category may represent as much as 45% of the store's inventory.

"Year-round, horror films move—everyone wants them," he says. To draw even more traffic around Halloween, Precision TV showcases its horror collection at the front of the store a week or two before the holiday, "so it's the first thing the customer sees when he or she walks in."

The store has similar merchandise streamers and hand-painted masks, and this theme is repeated in window displays as well. Special radio commercials also use a Halloween tie-in.

This year, Precision TV will be using "Ghostbusters" for some extra Halloween impact. As it does with other blockbuster titles, the store will offer a \$5 discount for pre-orders until the movie is in stock.

Halloween is a major promotional event for Gail Pierce, owner of Video Exchange in

Brandon, Fla. "We always decorate the store for Halloween," she says, although a store expansion currently underway may put a crimp in this year's however, she hangs a Dracula effigy over the cash register, brings in pumpkins, gourds, and hay, and groups all her horror titles in the center of the store under a banner marked "Scaries" (a term Pierce prefers to "horror").

"We have about 3,000 titles in stock, and may 300 of those are scaries," she says. "Five years ago the category was a mainstay of the business, but today it's dropped to somewhere between 10 and 20%. I think the reason it's not as popular is that the quality and quickness of release of other types of movies has improved. Also, since we have a larger selection now, customers have many other titles to choose among. But we always do promote it, not only with in-store decorations but also with window displays and Halloween art in our advertising at this time of year."

"The year's surge in horror rentals sometimes spills over into November as well at Video Stop in Costa Mesa, Calif. According to manager Scott Dicken: "Many times customers will spot titles during our Halloween promotion that they've been wanting to see, so they come back after Halloween is over to get them."

Other films stocked well throughout the year at Video Stop, Dicken says, "but the business nearly doubles in October." To help encourage that spurt in rentals, he hangs props such as skeletons along with horror-movie posters prominently in the store, and sets up a special section for the genre a week or so before Thanksgiving, along with a window display.

Year-round, horror films represent about 20% of Dicken's volume, "but it's almost entirely a rental business—we get very few sales in the category."

Connie Sherman, tab-club manager for Antin House in Decatur in Overland Park, Kansas, had similar success with horror titles. "We do well with the category most of the year," she says. "One constant source of business is teenagers renting scary movies for slumber parties. But a lot of customers only pay much attention to buying horror titles at Halloween—the rest of the year they'll rent pretty much anything they want to buy it."

# HORROR

# VH-1 TIRNOUT SPARKS CMA AWARDS

## Network's Support Stimulates Country Clip Exposure

BY JIM BESSMAN

**NEW YORK** A massive turnout of upper-echelon VH-1 staffers at last week's Country Music Assn. (CMA) awards show is seen by the Nashville music community as a major boost for country video.

Label executives and organization chiefs expressed excitement at the heavy and very active VH-1 presence and noted that an increased interest in country by VH-1 could signal an upswing in country music video production.

The VH-1 contingent was made up of four vice presidents and the entire talent relations team, and included Les Garland, senior vice president of programming; MTV/VH-1; John Sykes, vice president of programming; MTV/VH-1; Kevin

Metheny, vice president of VH-1; Susan Bonford, vice president of programming, MTV Networks, Inc.; Laurie Zaks and Ruberta Cruger, both directors of talent relations; MTV/VH-1; Bruce Ledy, VH-1 producer/writer; and Rita Coolidge, VH-1 VJ, who, as a recording artist, was already well-versed in country music. Before and after the awards show, Coolidge conducted 10 interviews with award nominees, winners and presenters, who were then flown back to New York with Metheny the next day for immediate one- or two-minute platings destined for VH-1 programming.

Congratulatory greetings by various artists to the winners were also shot as lead-ins to videos by winning artists. These were to be used for 10 days following the awards show.

Following the awards, the remaining VH-1 personnel attended the BMI awards banquet and the grand opening of the Willie Nelson Exhibit at the Country Music Hall of Fame and Museum. During the day, they met with the major record labels and industry groups, following up on a "MTV and VH-1 User's Seminar" conducted in Nashville in April by MTV Networks, primarily to introduce the country industry to VH-1.

"We want them to understand that VH-1 is a 24-hour environment with a country commitment equal to other genres," said Metheny, discussing the channel's heavy schedulable in Nashville. "It plays great music and country music is great music. And we're immensely pleased with the quality of product [Hank Williams, Jr.'s] 'All My Rocky Mountain Friends Are Comin' Over Tonight' is one of the greatest videos I've ever seen, and it will be a long time before anyone makes one that's any better."

Metheny, whose initial run for the CMA Award was unsuccessful, added that Nashville was "better than the rock 'n' roll community" in recognizing that "you don't buy creativity in videos, that great ideas come from creative people." He further stated that the country music industry possessed an inherent sense of the "benefit of personality" as it pertains to video, "beyond the fact that the songs are wonderful." Using the video for "The Highwayman" as an example, he noted the "extraordinary amount of charm and charisma that exists in country music, and they're not to exploit it very, very, very, very, very."

A check with highly positioned representatives of Nashville's country music industry suggests that

the upswing of VH-1 to country video will stimulate the production of the clips, which has thus far lagged behind pop clip production due to the expenses involved and uncertainty about their promotional value.

"The jury is still out on country sales [from VH-1 programming of country], but I think we'll see an upswing," said Judi Turner, director of public information for the Country Music Assn. She added that VH-1 provides the "greatest hope for exposure to country videos" due to its day-long clip programming on the spot and its wider viewership than competing outlets. She also lauded VH-1's Nashville coverage during the awards for featuring the many country artists who don't tour the New York market and therefore miss out on related VH-1 exposure.

Lake Turner, Frances Preston, senior vice president of BMI, maintained that the VH-1 effort will have a dramatic impact on country clip production. She was also pleased that the network was "reaching out and covering more on-the-spot events relating to country music" like the CMA awards show and last month's Farm Aid concert.

From the label perspective, Jim Fogelson, president of the Nashville Division of Capitol/EMI America, called the VH-1 commitment "the most dramatic thing to happen in video as far as country music is concerned." Noting that radio has "virtually closed the doors" to our type of product," he declared that VH-1 held the potential for exposing the "mass appeal not limited to just country" of many of his roster of artists, and specifically credited it with helping achieve sell-through.

(Continued on page 4)

## New Video Clips

This weekly listing of new video clips generally available for programming and/or promotional purposes includes: Artists, title, album (where applicable), label, producer, production house, director. Please send information to Billboard, New Video Clips, 1515 Broadway, New York, N.Y. 10036.

### AC/DC

**Back In Black**  
Van Halen  
Jan Brandt  
Parade Television Products Inc.

### BRIAN ADAMS & TINA TURNER

**It's Only Love**  
H&M  
H&M

### JEFF BECK

**Ambitious**  
Fuchs Film  
Jan Brandt  
Parade Television

### BIG AUDIO OTNAMIIE

**The Bottom Line**  
The Bottom Line  
Columbia  
Norm Macdonald  
Clare Johns

### CLARENCE CLONNIE

**You're A Friend Of Mine**  
New Columbia  
Bill Bricker  
Lee Lantry  
Ed Green

### COCK ROBIN

**Tonight You Were On My Side**  
Columbia  
Rick Rubin  
Marsden

### CRUZADOS

**Motorcycle Girl**  
New Columbia  
Marsden  
Rick Rubin

### ROGER DALTRY

**After The Fire**  
After The Fire  
Atlantic  
Roger Daltry  
Graham Hughes

### DION & FRIENDS (Ellen John, Gladys Knight, Steve Wonder)

**That's What Friends Are For**  
Atlantic  
Johnnie Johnson  
Johnnie Johnson

### DWINYLS

**Playin' A Hard Pan**  
New Columbia  
Marsden  
Rick Rubin

### PHILIP FOSTER

**Love Theme From St. Elmo's Fire**  
New Columbia  
Marsden  
Rick Rubin  
Parade Television Products  
Terry Galar

### FULL FORCE

**Girl If You Take Me Home**  
Columbia  
Samuel Taylor  
Nelson Sarter

### HEAVEN

**Knockin' On Heaven's Door**  
Atlantic  
Orlando O'Connell  
Columbia  
Clyde King

### RUPERT HINES/CY CURVIN

**With One Love**  
Meridian  
Columbia  
Marsden  
Rick Rubin

### INXS

**This Time**  
Lionel Lin  
Polygram  
Gladys & Co.

### MICK JAGGER

**Hard Woman**  
New Columbia  
Marsden  
Rick Rubin

### AIX

**Cold Shower**  
Marsden  
Columbia  
Rick Rubin

### NICK LOWE & HIS COMBO OUTFIT

**I Knew The Bride When She Used To Rock'n Roll**  
New Columbia  
Marsden  
Rick Rubin

### YOKO ONO

**Hell In Paradise**  
Stephanie  
Polygram  
Gladys & Co.

### RAY PARKER JR.

**Girls Are More Fun**  
New Columbia  
Marsden  
Rick Rubin

### PROPAGANDA

**P Machinery**  
New Columbia  
Marsden  
Rick Rubin

### RATT

**You're In Love**  
New Columbia  
Marsden  
Rick Rubin

### KENNY ROGERS

**Morning Desire**  
New Columbia  
Marsden  
Rick Rubin

### RUSH

**Big Money**  
New Columbia  
Marsden  
Rick Rubin

### TOMMY SHAW

**Remo's Theme (What If It)**  
New Columbia  
Marsden  
Rick Rubin

### SHYMLA

**Excuse Me**  
New Columbia  
Marsden  
Rick Rubin

### SIMPLE MINDS

**Alive & Kicking**  
New Columbia  
Marsden  
Rick Rubin

### SQUIZE

**Hits Of The Year**  
New Columbia  
Marsden  
Rick Rubin

### STARSHIP

**We Built This City**  
New Columbia  
Marsden  
Rick Rubin

### STING

**Love Is The Seventh Wave**  
New Columbia  
Marsden  
Rick Rubin

### THE ADVENTURES

**Another Silent City**  
New Columbia  
Marsden  
Rick Rubin

### THE LONG RIDERS

**Looking For Lewis & Clark**  
New Columbia  
Marsden  
Rick Rubin

### THE SPECIAL AXA

**The Special Axa**  
New Columbia  
Marsden  
Rick Rubin

### TIL TUESDAY

**Love In A Vacuum**  
New Columbia  
Marsden  
Rick Rubin

### TROUBLE FUNK

**Sit Smokin'**  
New Columbia  
Marsden  
Rick Rubin

### STEVE RAY VAUGHAN

**Change It**  
New Columbia  
Marsden  
Rick Rubin

### STEWIE WUNDER

**Part Time Lover**  
New Columbia  
Marsden  
Rick Rubin



## Billboard® Video Music Awards Nominees

VOTE FOR ONE ONLY IN EACH CATEGORY

### Best Direction

- PETE ANGELUS & DAVID LEE ROTH**  
"David Lee Roth 'Just A Gigolo/Ain't Got Nobody'" Warner Bros.
- NIGEL DICK**  
"Tears For Fears 'Everybody Wants to Rule the World'" PolyGram
- JEAN BAPTISTE MONDINO**  
"Don Henley 'Boys Of Summer'" Geffen
- JULIAN TEMPLE**  
"Mick Jagger 'Just Another Night'" Columbia
- STEVE BARON, MICHAEL PATTERSON & CANDACE RECKINGER**  
"a-ha 'Take On Me'" Warner Bros.

### Best Cinematography

- PASCAL LE BEQUE**  
"Don Henley 'Boys Of Summer'" Geffen
- DOMINIC SENA**  
"Bob Dylan 'When The Night Comes Falling'" Columbia
- PETER SINCLAIR**  
"Madonna 'Material Girl'" Sire
- DOMINIC SENA**  
"David Lee Roth 'Just A Gigolo/Ain't Got Nobody'" Warner Bros.
- Michael Ballhaus**  
"Bruce Springsteen 'I'm On Fire'" Columbia

### Best Choreography

- BILLY JOEL**  
"Keenon 'The Faith'" Columbia
- EURYTHMICS**  
"Would I Lie To You?" RCA
- KOOL & THE GANG**  
"Fresh" PolyGram
- DAVID LEE ROTH**  
"Just A Gigolo/Ain't Got Nobody" Warner Bros.
- GO WEST**  
"We Close Our Eyes" Chrysalis

### Best Lighting

- WHAM**  
"Careless Whispers" Columbia
- DON HENLEY**  
"Boys Of Summer" Geffen
- MADONNA**  
"Material Girl" Sire
- PHIL COLLINS**  
"One More Night" Atlantic
- HALL & OATES**  
"Out Of Touch" RCA

### Best Set Design

- BILLY JOEL**  
"Keenon 'The Faith'" Columbia
- EURYTHMICS**  
"There Must Be An Angel" RCA
- DAVID LEE ROTH**  
"Just A Gigolo/Ain't Got Nobody" Warner Bros.
- DON HENLEY**  
"Boys Of Summer" Geffen
- TOM PETTY & THE HEARTBREAKERS**  
"Don't Come Around Here No More" MCA

### Best Editing

- a-ha**  
"Take On Me" Warner Bros.
- GODLEY & CREME**  
"Cry" PolyGram
- STING**  
"If You Love Someone Set Them Free" A&M
- MR. MISTER**  
"Broken Wings" RCA
- PHIL COLLINS**  
"Don't Lose That Number" Atlantic

### Best Computer Graphics

- DIRE STRAITS**  
"Money For Nothing" Warner Bros.
- a-ha**  
"Take On Me" Warner Bros.
- POWER STATION**  
"Some Like It Hot" Capitol
- STING**  
"If You Love Someone Set Them Free" A&M
- FISHBONE**  
"Modern Industry" Columbia

### Best Special Effects

- TOM PETTY & THE HEARTBREAKERS**  
"Don't Come Around Here No More" MCA
- a-ha**  
"Take On Me" Warner Bros.
- GODLEY & CREME**  
"Cry" PolyGram
- DIRE STRAITS**  
"Money For Nothing" Warner Bros.
- PRINCE**  
"Raspberry Beret" Warner Bros.

### Best Audio

- PHILIP BAILEY with PHIL COLLINS**  
"Easy Lover" Columbia
- MADONNA**  
"Into The Groove" Geffen
- DAVID LEE ROTH**  
"Just A Gigolo/Ain't Got Nobody" Warner Bros.
- JEFF BECK & ROD STEWART**  
"People Get Ready" Epic
- DAVID BOWIE & MICK JAGGER**  
"Dancin' In The Streets" EMI America

### Best Costumes

- REO SPEEDWAGON**  
"One Lonely Night" Epic
- TINA TURNER**  
"We Don't Need Another Hero" Capitol
- EURYTHMICS**  
"There Must Be An Angel" RCA
- TOM PETTY & THE HEARTBREAKERS**  
"Don't Come Around Here No More" MCA
- DAVID LEE ROTH**  
"Just A Gigolo/Ain't Got Nobody" Warner Bros.

### Best New Artist

- a-ha**  
"Take On Me" Warner Bros.
- TIL TUESDAY**  
"Voices Carry" Epic
- WHITNEY HOUSTON**  
"You Give Good Love" Arista
- LONE JUSTICE**  
"Ways To Be Wicked" Geffen
- KING**  
"Love & Pride" Epic

### Best Performance Male

- PRINCE**  
"Raspberry Beret" Warner Bros.
- PHIL COLLINS**  
"Don't Lose My Number" Atlantic
- DAVID LEE ROTH**  
"Just A Gigolo/Ain't Got Nobody" Warner Bros.
- PAUL YOUNG**  
"Everytime You Go Away" Columbia
- STING**  
"If You Love Someone Set Them Free" A&M

### Best Performance Female

- SHEILA E.**  
"Sister Fate" Warner Bros.
- ARETHA FRANKLIN**  
"Freedom of Love" Arista
- MADONNA**  
"Material Girl" Warner Bros.
- AUSLON MOYET**  
"Invisible" Columbia
- TINA TURNER**  
"We Don't Need Another Hero" Capitol

### Best Performance Group

- REO SPEEDWAGON**  
"I Do Wanna Know" Epic
- EURYTHMICS**  
"Would I Lie To You?" RCA
- USA FOR AFRICA**  
"We Are The World" Columbia
- TOM PETTY & THE HEARTBREAKERS**  
"Don't Come Around Here No More" MCA
- DIRE STRAITS**  
"Money For Nothing" Warner Bros.

### Best Concert Performance

- DAVID BOWIE & MICK JAGGER**  
"Dancin' In The Streets" EMI America
- MADONNA**  
"Dress You Up" Sire
- KENNY LOGGINS**  
"Forever" Columbia
- EURYTHMICS**  
"Would I Lie To You?" RCA
- WHAM**  
"Everything She Wants" Columbia

### Best Conceptual

- EURYTHMICS**  
"There Must Be An Angel" RCA
- DIRE STRAITS**  
"Money For Nothing" Warner Bros.
- a-ha**  
"Take On Me" Warner Bros.
- TOM PETTY & THE HEARTBREAKERS**  
"Don't Come Around Here No More" MCA
- PHIL COLLINS**  
"Don't Lose That Number" Atlantic

### Most Innovative

- TALKING HEADS**  
"Road To Nowhere" Warner Bros.
- STING**  
"If You Love Someone Set Them Free" A&M
- DIRE STRAITS**  
"Money For Nothing" Warner Bros.
- a-ha**  
"Take On Me" Warner Bros.
- TOM PETTY & THE HEARTBREAKERS**  
"Don't Come Around Here No More" MCA

### Best Long Form

- "PURPLE RAIN" PRINCE**  
Warner Bros. Pictures/Warner Home Video
- "PRIVATE DANCER" TINA TURNER**  
Picture Music Int'l / Sony Video Software
- "WHAMI THE VIDEO" WHAM**  
CBS inc / CBS For Video Music
- "ALL NIGHT LONG" LIONEL RICHIE**  
Brookman Enterprises / MusicVision
- "WE ARE THE WORLD: THE VIDEO EVENT" USA FOR AFRICA**  
USA For Africa / MusicVision

### Best Overall

- a-ha**  
"Take On Me" Warner Bros.
- STING**  
"If You Love Someone Set Them Free" A&M
- DIRE STRAITS**  
"Money For Nothing" Warner Bros.
- DON HENLEY**  
"Boys Of Summer" Geffen
- TOM PETTY & THE HEARTBREAKERS**  
"Don't Come Around Here No More" MCA

Mail completed ballot to:  
Kris Solley  
Billboard Video Music Awards  
9107 Wilshire Boulevard, Suite 700  
Beverly Hills, California 90210 U.S.A.

All ballots must be postmarked by November 5, 1985

## Billboard® Video Music Conference Agenda

### Thursday, November 21

12 noon to 8:00 PM Registration  
8:30 PM to 10:30 PM Welcome to the Conference Party  
10:30 PM to ??? Hospitality Suites

### Friday, November 22

9:00 AM to 8:00 PM Registration  
9:30 AM to 10:00 AM Continental Breakfast  
9:45 AM to 10:00 AM **Welcoming Remarks**

**SAM HOLDSWORTH**  
Publisher & Editor-in-Chief  
Billboard Magazine  
**JIM McCULLAUGH**  
Conference Director  
Home Entertainment Editor  
Billboard Magazine

10:00 AM to 11:15 AM **"VIDEO MUSIC: FROM PROMISES TO PROFITS"**

Moderator: **JIM McCULLAUGH**  
Panelists: **ROBERT BLATTNER**  
RCA/Columbia  
Pictures Home Ent.  
**TIM CLOTT**  
Paramount  
Home Video  
**DAN DAMS**  
Capital Records  
Group Dist. Serv.  
**LOU KWIKER**  
Wherehouse  
Entertainment  
**SAUL MELNICK**  
MGM/UA  
Home Entertainment  
**JOHN O'DONNELL**  
Sony Video Software  
Operations  
**IAN RALPH**  
Vestron Video  
**KEN ROSS**  
CBS Fox Video Music

11:30 AM to 12:45 PM **"THE MULTI CHANNEL MATRIX"**

Moderator: **SETH WILLENSON**  
Cinar Films  
**RICHARD BLADE**  
Video One/KRCQ  
**PAUL CORBIN**  
The Nashville Network  
**STEVE LEEDS**  
US  
**CHARLES LEVINSON**  
The Music Channel  
Ltd./Music Box  
**KAREN PLITT**  
Showtime

12:45 PM to 2:30 PM Buffet Luncheon and screening of "Best Independent Video" nominees

2:30 PM to 3:45 PM **"RPM TO FRAMES PER SECOND"**

Moderator: **STEVE DUPLER**  
Panelists: **DAVID ALTSCHUL**  
Warner Bros. Records/  
Warner Music Video  
**ARMA ANDON**  
Columbia Records  
**CLAY BAXTER**  
EMI America Records  
**JAY BOBERG**  
IRS Records  
**SHARI FRIEDMAN**  
Atlantic Records  
**HARVEY LEEDS**  
Epic Records  
**BOB YOUNG**  
Capital Records

4:00 PM to 5:15 PM **"ROLLING THE CREDITS"**  
Moderator: **MARC BALL**  
Scene Three  
Panelists: **KEVIN CRONIN**  
**REO Speedwagon**  
**KEVIN DOLE**  
Cinegroup Corp.  
**PAUL FLATTERY**  
Split Screen  
**CHRIS GABRIN**  
Aldabra Ltd.  
**STEVE HOPKINS**  
director  
**NICOLAS MEYER**  
Aldabra Ltd.  
**KITTY MOON**  
Scene Three  
**STEPHEN PRIEST**  
Stephen Priest  
Enterprises  
**JIM YUKICH**  
Split Screen

5:30 PM to 7:00 PM **"MOVIES & MUSIC"**  
a special panel presentation by  
the American Film Institute  
sponsored by 3M  
Hospitality Suites & Exhibits

### Saturday, November 23

9:00 AM to 6:00 PM Registration & Exhibits  
9:30 AM to 10:00 AM Continental Breakfast  
10:00 AM to 11:00 AM **"RELEASING THE FINAL PRINT"**

Moderator: **JIM GIANPULOS**  
RCA/Columbia  
Pictures Int'l.  
Panelists: **BOB EMMER**  
MGM/UA  
Entertainment  
Company  
**JERE HAUSFATER**  
Media Home  
Entertainment  
**MCKLEY SHARPO**  
MRS Enterprises

11:15 AM to 12:30 PM **"PROGRAMMING FOR DEPTH OF FIELD"**

Moderator: **JOHN WEAVER**  
John Weaver  
Productions  
Panelists: **PETER BLANCHLEY**  
Picture Music  
International  
**MARTIN LEWIS**  
Springtime  
**DANN MOSS**  
Dann Moss  
Productions  
**SUZIE PETERSON**  
MCA Home Video  
**PAT WEATHERFORD**  
Monarch  
Entertainment

12:30 PM to 2:30 PM Buffet Luncheon with special screening of foreign videos  
2:30 PM to 3:45 PM **"CUTTING ROOM FLOOR TO CUTTING EDGE"**

Moderator: **LAURA FOLT**  
RCA Video Productions  
Panelists: **MIKE COOPER**  
Music Video Services  
**MICHAEL DOMICAN**  
West Nally  
**CARL GRASSO**  
IRS Records  
**TOM HAYES**  
Music Motions  
**CELIA HIRSCHMAN**  
Viability  
**VISUALIA**  
Rowe International  
**GALE SPARROW**  
Screen Link  
**KEVIN WALL**  
Rodia Vision  
International

4:00 PM to 5:15 PM **"ON YOUR MARK"**

Moderator: **JO BERGMAN**  
Warner Bros. Records  
Panelists: **GREG KIHN**  
Capital Records artist  
**JACKIE JACKSON**  
The Jacksons/Epic  
Records artist  
**BILL WADHAM**  
Animation/PolyGram  
Records artist

5:30 PM to 6:45 PM **"LISTENING TO THE SCREEN"**

Moderator: **KIP KIRBY**  
Billboard Magazine  
Panelists: **STEVE BEDELL**  
Paramount Pictures  
**PAUL COOPER**  
Atlantic Records  
**ELLIOTT LURIE**  
20th Century  
Fox Studios

6:45 PM to 9:00 PM Hospitality Suites & Exhibits  
9:00 PM to 11:00 PM **BILLBOARD'S VIDEO MUSIC AWARDS**



## Register Now!

### REGISTRATION FEES:

**\$325 - REGULAR REGISTRATION**  
**\$175 - Student/Military/Panelists**

Registration does not include hotel accommodations or airfare. Registrant substitutions may be made. Registrations in the dues will be an additional \$50. Absolutely no refunds after October 21, 1985. Cancellations before October 21, 1985 must be in writing and will be subject to a 10% cancellation fee. Information on other special accommodations will be mailed to you upon receipt of your completed registration form.

LAST NAME

FIRST NAME

TITLE

COMPANY

ADDRESS

CITY  STATE  ZIP

### REGISTRATION FORM

I am enclosing a check in the amount of \$\_\_\_\_\_

I wish to charge my registration

American Express  Discover  Job

BankAmericard Visa  MasterCard

CARD NUMBER \_\_\_\_\_ EXP DATE \_\_\_\_\_

SIGNATURE \_\_\_\_\_

MAIL COMPLETE TO FORM TO: **Kris Saffley**  
Billboard's Video Music Conference  
9107 Wilshire Boulevard, Suite 700 Beverly Hills, California 90210 U.S.A.  
Telephone (818) 942-1212

FIRST NAME  INITIAL

FIRST NAME OR NICKNAME / OR BADGE

PHONE



Singer 'Surprised' by Crossover Success

# Freddie Jackson 'Rocks' the Pop Charts

BY STEVEN IVORY

LOS ANGELES Freddie Jackson has been successful as a performer since his debut single and album, both called "Rock Me Tonight," enjoyed tremendous success on Billboard's black charts; however, Jackson's real victory is that both also charted high on the pop charts, paving the way for his second single, the soulful ballad "You Are My Lady."

According to Jackson, his success should signal to other black artists that "we shouldn't be afraid to do what we do best. I figured 'Rock Me Tonight' reaching top 10 on the black chart to be enough of a blessing, but I was surprised by the album's crossover ability."

"Let's face it, this is an album of soul music. Thank God good music can be accepted as good music, period."

Thus far, Jackson has been equal-

ly successful as a performer since he has been on tour with label-mate and mentor Melba Moore, selling out medium-sized venues. Jackson can also be heard sharing leads with label-mates Paul Laurence and Lillo Thomas on "She's Not A Sleaze," the debut single by Laurence, who wrote and produced Jackson's "Rock Me Tonight" single.

Jackson has also been active as a songwriter. In addition to co-writing "Sleaze" with Laurence, he con-

tributed a song to yet another Capitol debut, that of singer Melissa Morgan, and has written two songs for actress/singer Sheryl Lee Ralph.

Prior to this flurry of success, Jackson logged time in New York as background vocalist for a host of artists there. It was Moore who introduced him to Hush Productions, her management company, three years ago. Hush in turn presented Jackson's solo demos to Capitol.

(Continued on page 39)



**Spanish Kitchen.** Los Lobos performs in a fantasy documentary about the mysterious closing 24 years ago of the Spanish Kitchen restaurant in Los Angeles. The show, set to air Nov. 8 on KABC-TV in Los Angeles, was directed by T-Bone Burnett and Graeme Wierler and produced by Erik Nelson and Nancy Covey. John Doe of X and John Avila of Onco Boingo also participated. (Photo Tom Vollick)

## New Starship: 'Cleaner, More Focused' Band Flies Without Kantner, Freiberg, 'Jefferson' Name

BY JACK McDONOUGH

SAN FRANCISCO "The Starship has made a lot of albums," says group manager Bill Thompson, "but when people ask which one the new one is, I tell them it's the first. As far as I'm concerned, this is a new band."

There's good reason for Thompson and his players to talk that way. The departure of Paul Kantner and David Freiberg brings the band to its most compact size yet, a quintet—albeit one in which a sixth person, producer/writer/arranger/keyboardsist Peter Wolf, plays a pivotal part.

Of these five core members—vocals by Grace Slick and Mickey Thomas, guitarist Craig Chaquico, bassist Pete Sears, and drummer Donny Baldwin—only Slick had any connection with parent band Jefferson Airplane.

The settlement of a suit brought by Kantner means a more compact name, too, since the group henceforth may not use "Jefferson" before "Starship."

"That's fine with us," says Thompson. "Using just 'Starship' is something some players have wanted for a long time, since there's something so much older connected with the 'Jefferson' part. We want the band to be seen as doing fresher, newer things."

But mainly what's new is the sound, which Slick characterizes as "cleaner, more crisp—you can hear all the parts," while Thomas calls it "more current, and more focused. Sometimes in the past we had as many different elements we didn't know what kind of band we wanted to be."

Exhibit A on the new sound is the first single from "Knee Deep In The Hoopla," "We Built This City," co-written by Wolf with Bernie Taupin, Martin Page and "Hoopla" executive producer Dennis Lambert.

In fact, most of the album's material comes from outside the group—another departure from past practice. Ironically, the players say this was a key in making the group more unified and focused.

"Sometimes it's easier with outside songs," says Slick. "There's no control coming from one particular area of the band, you're not having anything imposed as it's freeing because you look at what's actually going on with the song."

The players say that the departure of Freiberg was amicable, but the split with Kantner was bitter. Says Thomas: "We told him, if you want to quit, fine. But he didn't."

(Continued on page 29)

## Kantner, Balin, Casady Take Off With New Band

SAN FRANCISCO The old saw that the more things change, the more they stay the same has probably never been more true than for Paul Kantner, Marty Balin and Jack Casady.

The three, who were founding members of Jefferson Airplane in 1965 and who stayed on for varying lengths of time with the Airplane/Starship through its 20-year history, have now reunited in a seven-piece band.

The band, as yet unnamed, has just completed a five-song demo tape that's being auditioned by various majors. The demo was co-produced by the band and engineer Karen Page at Sansalvo's Studio D.

The band is also planning an official concert hall debut in a 1,000- to 2,000-seat venue for November. The group made its first appearance in March at the 1985 Bay Area Music Awards and also played in June at a free concert for 50,000 people in Golden Gate Park.

The other members of the group, which is managed by Vincent Lynch, are keyboardist Tim Gorman, best known for his work with the Who; drummer Barry Lowenthal, a former member of the Tarmanian Devils and Steel Breeze; and lead guitarist Slick Aguilar and saxophonist Keith Crossan, both of

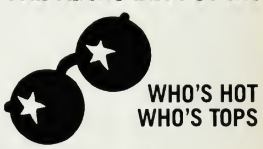
whom work with Balin in a separate group Balin describes as "more of a nightclub dance band."

SECRET for the band include "lots of theatricality. We'll use a screen and different kinds of film and lighting to create a different atmosphere for individual songs."

"We were using visuals long before MTV," notes Balin of the early Airplane light shows. "That's what we took around the country starting in '65. This time it won't be bubbling goo and liquid, but modern multi-media, something along the lines of Laurie Anderson or Peter Gabriel."

All three principal acknowledge that there were, as Casady puts it, "some expectations and preconceptions to get past" because of the fame of the original band. "There will be some recognizable elements, of course," says Kantner, "but we're a new band with a new sound, and I think people will find that out pretty quickly." JACK McDONOUGH

## THE YEAR'S BEST STARS



WHO'S HOT  
WHO'S TOPS

# BILLBOARD'S '86 TALENT ALMANAC

ISSUE DATE  
DECEMBER 28

ADVERTISING DEADLINE  
DECEMBER 6

FOR ADVERTISING  
DETAILS CONTACT ANY  
BILLBOARD  
SALES OFFICE WORLDWIDE.

YEAR-END DOUBLE ISSUE  
BE THERE!

# Impressive Charttopper Guitarist Jordan 'Touched' by Success

BY PETER KEEPNES

NEW YORK Like most 'overnight successes,' guitarist Stanley Jordan spent a long time honing his craft and paying his dues before making the big breakthrough. But two months ago, Jordan's story more than just another streets-to-charts odyssey: the magnitude of his breakthrough, and the careful, methodical way he went about preparing for it.

Jordan's Blue Note album "Magic Touch" has logged 17 weeks at the top of Billboard's jazz chart. That's an impressive achievement for any one, but especially for a musician making his major-label debut.

Making it even more impressive are the following facts: Jordan went to New York in May, 1984, won critical raves with an unbillied appearance at the Kool Jazz Festival a month later, and became the first artist signed to the Blue Note label three months after that. In November, he began working on "Magic Touch," with fellow guitarist Al Di Meola producing; six months later he had a No. 1 album.

"Every once in a while when I'm out there playing, I realize, 'Hey, I dreamed about this for years and years,'" Jordan says. "But I don't really seem like it's happened quickly, because I had been working on my music for a long time."

There were several stages in the 25-year-old Jordan's pursuit of a musical career. First, of course, he had to learn to play the guitar—which in his case meant developing a whole new way of playing it, tapping it, rather than using a pick with both hands rather than strumming or picking.

"I was real frustrated," he recalls of the years he spent developing his technique, "because not only could I not make the music I wanted to make on the guitar, but I also had this funny feeling that I ought to be able to. I did a lot of thinking about how to put more counterpoint in, and as far as I can tell, what I came up with is the best way."

The next step was making a record. Jordan was the club circuit and wait to be discovered. Jordan, who was then living in Madison, Wis., scraped together the money to record "Touch Sentinel," a solo album, on his own Tangent label in 1982.

"I wanted to make my own album

first," he explains. "That way I could learn more about the business, and hopefully it would be a stepping stone to working with a major label."

Jordan did his homework, reading such books as "This Business Of Music." Then, with a partner, he underwent extensive on-the-job training.

"For a couple of years," he says, "we traveled all over the East Coast and the Midwest. We went to record stores and radio stations. We tried to figure out ways of squeezing me into a festival or setting me up in a mall—just anywhere I could get out there and play. And everywhere I played, I sold records."

After making a few visits to New York where he sat in at various nightclubs, Jordan made the permanent move last year. He found a supporter in Bruce Lundvall, then president of Elektra Records and subsequently head of Manhattan and Blue Note. Lundvall introduced him to Christine Martin, who be-

came his manager. Martin arranged for an audition with Koolhaas Festo album promoter George Wein, and Lundvall signed Jordan to Blue Note shortly after his triumphant Kool Festival appearance.

Life hasn't been dull for the young guitarist since then. Jordan, who is booked by APA, has been touring extensively as a solo act since the release of "Magic Touch," with a partner and as the opening act for the likes of Miles Davis, Spyro Gyra and Bill Cosby. He recently toured Japan, and is spending most of October on the road in Europe. He has also become a frequent guest on "The Tonight Show."

"I enjoy the fact that I'm getting attention for the way I play," he acknowledges, "and I want people to know about the technique. But I spent a lot more time working on the music itself than on how to play it. This is why I developed the technique to express the musical ideas that I was developing."

# Minutemen Short on Frills, Fuss; Method Paying Off

BY MOIRA MCCORMICK

CHICAGO "We jam 'erow," says bassist Mike Watt of the San Pedro, Calif.-based trio the Minutemen. Their no-frills method of operation has enabled them to turn a profit on every record they've released, as well as on tour. The Minutemen are currently on the road in support of their latest album, "3-Way Tie (For Last)," on the independent SST label.

"3-Way Tie" is the eighth full-length album and twelfth release overall for the 5-year-old band, which in addition to Watt includes guitarist/co-vocalist D. Boon and drummer George Hurley. Their stripped-down sound combines elements of punk, funk, jazz and free form beat-style lyrics, generally encapsulated in some averaging 60 seconds in length—hence their name.

The Minutemen's cost-efficient approach to the record business began in the studio, where albums are cut with a minimum of fuss and budget. Their notorious two-record

set "Double Nickels on the Dime" cost just \$1,200 to record, and Watt swears that one EP required no more than a \$50 expenditure.

The Minutemen album preceding "3-Way Tie" was a drastic departure from their 60-second format. Entitled "Project: Mersh" (after the San Francisco band "commercial"), it featured songs of more than four minutes in length.

With its cover art depicting three business-suited record executives (one explaining, "I got it! We'll have them write hit songs!"), "Mersh" lampooned the rock n' roll-as-packaging philosophy. "But hardly anybody got the joke," Watt laments. "They really thought it was this big career move."

"3-Way Tie" is a return to classic Minutemen shorthand, and also in response to some "merch" elements, according to Watt. Included are covers of songs by artists as disparate as Blue Oyster Cult, Creedence Clearwater Revival and Roky Erickson.

"We feel the confines of being in a Dewey Decimal System," Watt explains. "The Minutemen are filed under 'punk/funk' by doing these covers, we want to upset that mental apartheid."

The Minutemen's current tour takes them through November, and they expect to make money on it, as they say they have on all previous jaunts. "We have to treat touring as a money-making venture," says Watt. The three band members and their promoter, the same one, take turns driving. After gigs, the Minutemen rely on the hospitality of their fans for nightly lodging, in order to avoid hotel bills. "Last tour we received \$1000 apiece for a month's work," Watt declares.

When they're off the road, the Minutemen put in time at SST Rec. (Continued on page 50)

# Moyet Content With 'Alf's' Notice on European Charts

BY BRIAN CHIN

NEW YORK Alison Moyet insists that she's "not desperate" about the fact that her first album, "Alf," didn't make the US success in the U.S. that it was in the rest of the world. Despite the large potential market here, Moyet maintained that she has no more important to her career than any European market—because the smash European performance of "Alf" already assures her creative freedom for her next album.

Therefore, while Moyet did three days of press and personal appearances in the U.S. and Canada last month, she dismissed the suggestion that her next album might be targeted musically at the U.S. market.

"Alf," released domestically by Columbia early this year, had been eagerly anticipated during its chart-topping 1984 run in Britain—particularly among club DJs aware of Moyet's lead singing as well of Yano, the arty British duo that topped the U.S. dance chart twice in 1982.

But unlike another 1984 U.K. smash, Sade's "Diamond Life," which yielded a top five American single, Moyet's album stalled out in June at number 45, while the lead single, "Invisible," peaked at number 31.

By now album nonetheless sold a reported 250,000 copies here and remains a "live" project for Columbia; the ballad "For You Only" has been re-edited and slightly re-recorded for a new album due for a fall release. Moyet's album, has released a cover of Moyet's "Honey For The Bees."

Moyet says that it was her recent maturity that curtailed promotional activities here—and also mini-

mized her visibility to the American label. "Had they met me," she suggests, "they might have understood me more."

As it was, Moyet claims, "They didn't know what to do—put me in r&rb or pop or MOR or AOR. It was a difficult situation."

Her appearance in an "Invisible" video was of only moderate help to her profile here. Though Moyet says she finds filmmaking "the most boring job in the world," she adds that she will have to get involved in visuals of all kinds, from videos to album sleeves, because "if you don't assert yourself, you're unhappy with your own product, then you have to promote it \$2 a week a year."

Accordingly, Moyet is planning her second album carefully. "It will be something with a bit more energy than 'Alf,' less glossy, with less color," Tony Swan and Steve Jolley, producers of "Alf," "like the 'shouty' you tend to get a very 'thick' vocal. My lower end wasn't used a lot."

As pleased as she was with "Alf," Moyet says she will seek new producers for the next album: "Before I settle in my ways musically, I want to know what I'm missing." She declines to guess at the eventual sound of the album, but is emphatic that the producer "be well-versed in English pop music. I want the blues and soul influence, but with an English sound."

Though she says she will "listen to the output" of CBS U.K. & R&M Muff Winwood and Tommy Moten, it's Champion Entertainment in finding a producer, she bristles at the idea that anyone might share directly in the choice.

# NEW STARSHIP STREAMLINES

(Continued from page 47)

want the rest of us to go on as Starship. That's where it got sticky."

Black adds: "We're a lot of people come and go in this band. Paul was the only one who wouldn't just go away."

"Paul wanted to run everything," says Chiquito, "and if he couldn't get his way he'd threaten lawsuits. It just got to the point where we decided the bottom line for us was that we'd rather pay him not to play."

In response, Kauter describes a "let's starve Paul out attitude" as the root cause of the break.

"After the last album, the band was refusing to perform certain songs of mine live, and they were talking at having my songs on the next album. So I told them that obviously we weren't agreeing, and I was refusing to perform the two albums on our contract as best we could and then suspend the group and allow the name to die peacefully."

"But they wanted the name," says Kauter, "and I was the only one who didn't want it. We're not the band we were, and you guys don't necessarily want to stand for the virtues this band has

always stood for. I mean, they wanted to do beer commercials and heavy metal songs and go out on one's bands like Journey and Night Ranger."

Kauter says his subsequent settlement with the group came to \$200,000, including \$50,000 for the group's right to continue using "Starship."

# New Phone Number for Chicago Ticket Info

CHICAGO Ticketmaster computerized its phone lines here, has introduced a new 24-hour telephone system designed to aid callers seeking specific ticket information.

Ticket Entertainment Directory, a CDL feature, will have more than 40 individual messages about ticket availability for entertainment, cultural and sports events, along with special announcements. According to Bob Garg, director of marketing for Ticketmaster Midwest, anyone with a touch tone phone can call TEL

**PUBLICITY PRINTS**

Lithographed on heavy glossy stock  
**BLACK & WHITE 8 1/2" x 10" - \$60.00**  
**1000 - \$5.00**

**COLOR**  
**1000 - \$38.00**

Also prices include Postmaster's freight  
**Send Back Photo - Check or M.O.**

Full Color & B & W Posters  
Composites - Cards - Other Sizes

Send For Catalog & Samples

**APC**  
1812 E. Florida Dept.  
Springfield, MO 65810  
Tel: 417 881-9511 or 885-3555

**19,200 SEATS**

**reunion arena**  
1777 Sports Street  
Dallas, Texas 75207  
(214) 658-7070



# Talent in Action

## DIRE STRAITS

Radio City Music Hall, New York  
Tickets: \$20

THE WORD "BRILLIANT" would suffice as a review of the first Dire Straits' three sold-out Radio City dates Oct. 1. Perhaps the most pleasing element of this show was consistency. While the British band arrived at its exact American popularity through the radio success of "Money For Nothing," the Straits' two-hour-plus performance consisted of a seamless stream of beautifully constructed, beautifully executed tunes.

An unlikely looking but endearing rock hero, Dire Straits leader Mark Knopfler conveys a casual confidence on stage. Rambling around the uncluttered set as if it were his backyard, Knopfler was gracious in allowing his bandmates their share of the spotlight. Most notable in accepting that offer were flute and sax player Chris White and rhythm guitarist Jack Sonni. White's mostly saxophone contributions added a bright, often rollicking edge to material that leans toward the brooding on vinyl. Sonni—a former New York guitar shop salesman reportedly pulled on by Knopfler after an impressive demonstration—provided a broad, fleshy base for Knopfler's detailed story-telling on lead. Both Sonni

and White are hip dressers with a flair for center-stage action that works well with their fearless leader's laidback stance.

Led by White's eerie melody on the flute, the show kicked off with "Across the River" and followed at a pace that nicely blended hardcore fire-ups with the Straits' softer, more mellifluous numbers, even though much of the band's best work is an epic mix of both.

"Sultans Of Swing" cropped up about mid-set, at which point Knopfler's distinctive guitar work received a two-minute standing ovation. His highly textural style was flawlessly demonstrated on at least five guitars with a series of melody lines that often spoke more vividly than most rocker's vocals. As the front man, Knopfler's singing rightly allows the music to do the talking. His vocals often take on the tone of deliberate mumblings, as if the music were an afterthought to the emotion.

Finally, the Straits' varying moods were bathed in an outstanding light show by designer Chas Herston. Keyed to the heartbeat of former Rockpile drummer Terry Williams' percussion, the tour show ranged from stark splashes of white light to psychedelically trip simulations. **KIM FREEMAN**

## JAMES TAYLOR

Radio City Music Hall, New York  
Tickets: \$22.50

JAMES TAYLOR doesn't exactly transcend time; he just ignores it. While most of his contemporaries from the Troubadour era of the early '70s have tried to modernize or have simply aged, Taylor remains the New England wayfarer with a six-string on his back, an oldie in his pocket and a quiet melancholy on his lips.

So when Taylor politely walked out onto the Radio City stage on Oct. 9 to solo one more time on "You Can Close Your Eyes," he was clearly the James Taylor for the rafter vocal crowd had come to expect; when he held the same gentle command—warm, intimate voice, sure-footed tenor—he was alone, as James Taylor. But he had come to love.

But things slowly started to fall apart. After four relaxed songs performed alone, Taylor's band came out to join him, and his confidence seemed to waver. One of the keys to Taylor's durability—no matter how slow or fast his songs move—is the absolute ease and familiarity in his delivery. But Taylor labored through such regulars as "Carolina In My Mind" and "Handy Man" as if he and the songs were strangers thrown together for two hours and straining for conversation.

Taylor's six-piece band, which includes Russell Kunkel on drums, Leland Sklar on bass and Rosemary Butler on vocals, either uptied or handily overran him. Kunkel's drums were often too loud, and while each member of the band had an impressive solo moment or two, each seemed to be playing or singing alone. This lack of cohesion was surprising, because this core of musicians has performed together for more than 10 years and should know the songs, and each other, like the backs of their hands. Perhaps they knew each other too well.

(Continued on page 6)

# TOP CONCERT GROSSES

ARTIST(S)	Venue	Dates	Gross (Local/Total)	Attendance (Local/Total)	Producer
BATF BOB JOVI	Metropolitan Arena Los Angeles, N.Y.	Oct 18	\$268.64 \$140.70/\$117.90	17,106 15,000/17,106	Mitnick Entertainment/Baraka
THE SHOW BIZ BAND BROOKS & DUNN SEARCHERS, DOUG E. CRASE THE JERRY FARROW BAND EXPERIENCE UNLIMITED MASTEY SCOTT & THE DYNAMIC TRIPLE	Coast Center Falmouth, ME	Oct 17	\$261.80 \$14.92	15,530 14,917	C-South Express
AC/DC FINGERS MALMSTEEN'S BRISING FORCE	Cohesion Oakland, Calif.	Oct 19	\$229.00 \$15	15,251 15,000	Bill Graham Presents
AC/DC FINGERS MALMSTEEN'S BRISING FORCE	Coast Stadium Phoenix, Ariz.	Oct 17	\$213.30 \$18.70/\$18.50	12,067 12,067	Voyage Presents
MOTLEY CRUE YAT	Palace Garden Durham, N.Y.	Oct 14	\$208.94 \$16.84	17,263 16,900	Sam Dolner/Larry Vaughn Presents
AC/DC FINGERS MALMSTEEN'S BRISING FORCE	The Forum Los Angeles	Oct 18	\$195.62 \$19.50/\$14.10	12,200 10,900	Audite Attractions
BATF BOB JOVI	Fairfax Centre London, Md.	Oct 15	\$175.43 \$14.50	12,883 15,000	Clear Door Productions
KENNY LOGGINS MARI MCULLUM	Wynn Walker Amphitheatre Lake Arrowhead, Calif.	Oct 19	\$169.00 \$14.50	11,261 15,000	Audite Attractions
TINA TURNER MIL MISTLE	Acosta State Univ. Amphitheatre Cedar Rapids	Oct 18	\$165.63 \$15	10,991 11,038	Emerging Star Productions
DIRE STRAITS	Coast Center Falmouth, Me.	Oct 4	\$157.05 \$14.50	10,102 10,102	Larry Vaughn Presents
STING	The Fox Theater Atlanta	Oct 8-9	\$151.20 \$14.75	9,344 10,000	Chromazine Concerts/Stage Box Inc./United
NIGHT RANGER STARSHIP	Coz Cor Center Lakeland, Fla.	Oct 18	\$148.76 \$15	10,000 10,000	Fairlane Productions
SUPERTRAMP THE MOTELS	The Spectrum Philadelphia	Oct 11	\$146.64 \$14.50/\$12.50	16,767 16,130	Electric Factory/Capes
MOTLEY CRUE YAT	The Centrum Muskegon, Mich.	Oct 15	\$145.43 \$14.50/\$12.50	16,136 16,136	Don Lee Co.
DINGO BORGHO	Cosmos Theater Los Angeles	Oct 19	\$140.52 \$14.50/\$12.50	10,290 10,290	In House
FOREIGNER JOHN CAFFEY & THE BLAZERS BROWN BAND	Onyx Amphitheatre Cajun, Alberta	Oct 13	\$140.00 \$17.00/\$13.00	9,889 10,000	Brownstone Productions
BARRY MANLOW	Coz Cor Center Lakeland, Fla.	Oct 17	\$138.10 \$14.50/\$12.50	8,103 8,104	Frank J. Russo
BARRY MANLOW	St. Memorial Buckeye, N.Y.	Oct 15	\$125.31 \$14.50/\$14.50	8,214 8,214	Mitnick Entertainment/Bonus/John Silver Presents
AC/DC FINGERS MALMSTEEN'S BRISING FORCE	Frank Irvine Center Site of Trees at Los Angeles	Oct 13	\$125.26 \$14.92	9,219 17,200	In House/Stone City Attractions
DAVID COPPERFIELD	Music Hall Flowered Hills	Oct 19-20	\$123.60 \$12.11/\$11.50	5,800 6,200	Face Theatricals
KENNY LOGGINS MARI MCULLUM	Palace Arrowhead, Calif.	Oct 18	\$120.76 \$14.50/\$12.50	9,211 9,211	In House
STING	Sandwich Tampa, Fla.	Oct 16	\$116.45 \$15	8,099 8,099	Fairlane Productions
HOWARD JONES MARSHALL CRENSHAW	Metropolitan Arena Los Angeles, N.Y.	Oct 11	\$113.09 \$14.50/\$12.50	9,281 10,500	Mitnick Entertainment/Bonus/John Silver Presents
STING	Spartanburg Spartanburg, S.C.	Oct 17	\$111.70 \$15	8,218 7,825	Fairlane Productions
DIRE STRAITS	Co Met Center of South Coast Center Palmdale, Calif.	Oct 7	\$110.44 \$14.50/\$12.50	7,825 10,500	Larry Vaughn Presents
HEART SMOOTHIE STAR	Wichita Sports Arena	Oct 15	\$108.66 \$11.50/\$11.20	7,307 8,000	Applied Presents
BATF BOB JOVI	Commodore Park Coz Cor Center Palmdale, Calif.	Oct 8	\$101.85 \$17.00/\$14.50	8,059 8,500	Frank J. Russo
THE BEACH BOYS THREE DOG NIGHT	The Fox Theater Atlanta	Oct 11	\$101.49 \$17.75	6,702 8,344	Concerts West
NIGHT RANGER STARSHIP	Loz Cor Center Palmdale, Calif.	Oct 17	\$98.12 \$14.50	6,431 6,431	Fairlane Productions
DIO ROUGH CUT	The War Center Worcestershire	Oct 13	\$97.27 \$11.87	4,500 11,877	Jim Campy
WHITNEY HOUSTON SOFTMORNS	Lara Theater Los Angeles	Oct 11	\$77.92 \$16.61	4,474 5,000	Marc Carver/Thorn Entertainment
THEATRE AUTOGRAPH	Coz Cor Center St. Paul, Minn.	Oct 26	\$75.21 \$14.50	5,388 5,388	Contemporary Productions
GEORGE CARLIN TRAVIS SHAW	Frost Bus Theater Burlington, Vt.	Oct 18-19	\$73.94 \$17.50	4,583 4,583	In House
DIO ROUGH CUT	Wichita Sports Arena	Oct 10	\$72.78 \$11.50	5,988 7,100	Face Theatricals
DIO ROUGH CUT	Wings Theater Cincinnati, Mich.	Oct 18	\$70.73 \$17.50	5,728 6,100	Face Theatricals
THE BEACH BOYS THREE DOG NIGHT	The Centrum Muskegon, Mich.	Oct 5	\$68.81 \$14.50/\$12.50	5,967 5,967	Alco Family Southern Promotions
STAR SHOOT '85 ATLANTA STAR, COH FARRAS SMITH	Metropolitan Amphitheatre Greenville, S.C.	Oct 13	\$67.87 \$12.50	7,029 7,029	Delectables Unlimited
THE BEACH BOYS THREE DOG NIGHT	Coronia Coliseum Columbia, S.C.	Oct 10	\$67.80 \$14.50	6,275 6,275	Alco Family Southern Promotions
DAVID COPPERFIELD	The Shrine Atlanta, Ga.	Oct 14	\$64.85 Not available	6,645 6,338	Face Theatricals
WHITNEY HOUSTON	Clayco Memorial High Theatre/High School	Oct 11	\$64.87 \$17.50/\$12.50	4,324 4,324	KJ Concerts

Copyrighted and compiled by Amusement Business, a Billboard Publications Inc. publication. Boxscores are compiled every Thursday and should be referred to country, page 29 of this issue. \*All 1982 Boxscore Data on New York City (121) 764-7314, Linda Deckard on Los Angeles at (213) 859-5338 or Miami Beach at (305) 372-2095.

# ON THE CHARTS

## DURRELL COLEMAN

First brought to public attention through numerous appearances on TV's "Star Search," Durrell Coleman is now appearing on the black and pop album charts with his self-titled island debut, at numbers 35 and 195, respectively.

As a child, Coleman, a native of Roanoke, Va., began singing in the High Street Baptist Church choir. By age 16, he was playing full-time with bands on the lounge circuit throughout the South and East Coast.

In 1983, Coleman decided to move to Los Angeles to further his musical career. While on the West Coast, he had the opportunity to audition for "Star Search." When Island Records chief Chris Blackwell saw Coleman on the show, he flew to Los Angeles to sign the singer to a worldwide contract with his label.

An array of producers applied their talents to Coleman's debut project: David Kershenbaum (Jodeci Jackson, Supertramp), Al McKay (Earth, Wind & Fire), Clarence MaccDonald (The Temptations), Marti Sharron and Gary Skardina (Natalie Cole) and songwriter Tom Snow. A video supporting his first single, "Somebody's Makin' Love," was directed by Oley Sassone and produced by Island Pictures. Plans are in the works for a club tour.

Coleman is managed by Sherwin Bash, 804 Crescent Dr., Beverly Hills 90210; (213) 275-7020

New English-Language Album

# Julio Iglesias Returns to the Studio

LOS ANGELES Even though his latest album, "Libra," was released just a month ago, Julio Iglesias is already back in the studio working on his second English-language album. The collection, as yet untitled, will be Iglesias' followup to 1984's "1100 Bel Air Place," which went double platinum in the U.S. and established the Spaniard as a leading adult contemporary star.

Iglesias says he's looking forward to his English-language encore. "I know a lot more about how this market works," he says. "Also, I've been working more on tempo and phrasing, which has to be applied to develop a more contemporary feeling."

Iglesias has been working with a linguist coach, Julie Adams, to help his English pronunciation. "The point is that you can't lose your own personality," he says. "Therefore you have to grasp the language without pausing to translate. It has to come naturally to make it work."

"The beat's the thing, and if it

doesn't come naturally you tend to lose everything. I listen to other artists, not to copy, but to get the right feeling."

Iglesias has been working on the album at Compass Point studio in the Bahamas, aided by producers Ramon Arcusa and David Foster and engineers Humberto Gatica and Terry Christian. The album is set to include songs by Steve Wonder, Marty Panzer and Peter Cetera, among others.

Some have argued that in his bid for North American success, Iglesias has turned his back on his Latin heritage. But Iglesias insists that this is not the case.

"I will never forget my roots from the Mediterranean," he argues. "But this crossover is admittedly not that easy. It's a time-consuming process."

Iglesias' latest album, "Libra," went out in both Spanish and Portuguese. The singer is slated to release three albums next spring, in English, Italian and French.

"I know that I'm going to have to work like crazy," he says. "But I also know that I have much more confidence in what's before me."

Iglesias' manager, Ray Rodriguez, is also working to sustain the singer's power in the Latin market. In conjunction with CBS, Rodriguez is setting the launch this month of another single from the "Libra" al-

bum, "Ni Te Tengo, Ni Te Olvido."

In addition, Radio Works Inc., a locally based syndication company, plans a November launch for two music/talk shows with Iglesias—one hour in English and two hours in Spanish. They will be distributed on a barter basis worldwide.

## NO FRILLS MINUTEMEN

(Continued from page 45)

ords. Formed by hardcore pioneers Black Flag, SST employs a full-time staff of four, and includes on its roster recently signed Warner Bros. act Husker Du, Meat Puppets, Saccharine Trust and Angst.

Prolific by indie standards, SST turned out 20 records last year. Its books are in the black, says Watt, because "we live close to the earth. We pay our bills, don't get in debt, don't spend more money than we have. We'll make sure we only spend \$500 on a video, and then make sure that video will have a chance at paying off."

Black Flag and Husker Du are SST's top sellers; the former's "Damage" sold 80,000 copies and the latter's four releases have averaged more than 30,000. The Minutemen's "Double Nickel" is their most successful recording, at 18,000 copies.

## JACKSON 'ROCKS' CHARTS

(Continued from page 47)

wasn't his first experience with the label, four years earlier he'd augmented a Capitol group called Mystic Merlin, which had one unsuccessful album.

"That was a bad experience," Jackson recalls. "I didn't really care for the people I had to work with in the group. Luckily the situation didn't take off, or maybe I wouldn't be in this position."

Instead, he credits Hush, which also handles Laurence and Thomas, with his smooth transition to a solo career. "It's like family. I've known Paul Laurence for 15 years. Melba and I have been close for years, even when I sang background in her band."

"She's a laid-back person like I am, and for that reason there are no competition pressures on our show. She's always extended herself to me."

Among the pressures to which Jackson has had to adjust are frequent comparisons to Luther Vandross. Jackson takes the comparisons in stride.

"I've never met him," he says of Vandross, "and all I know about him is his music. I would say I've been influenced by the Baptist church more than anything else. When Luther came along, I bought his records right along with James Cleveland, Shirley Caesar and Donny Hathaway, whom I loved."

A far greater potential pressure on Jackson is the dual blessing/

curse a debut as successful as "Rock Me Tonight" can present. The album supplied Jackson with the torpedo every new artist dreams of. At the same time, the pressure to repeat such a success can be intense.

Jackson says he isn't worried. "The next album will be far more refined. Beyond bettering the product, there isn't much you can do. The rest is up to the public."



Oh Sheila. Sheila E performs on a recent segment of ABC-TV's "American Bandstand" (Photo Ron Wolfson).

## THE BILLBOARD BOOK OF NUMBER ONE HITS

BY FRED BRONSON

The inside story of every Number One single from "Rock Around the Clock" to "We Are the World" AT BOOKSTORES NOW

# Congratulations To Our Award Winning Friends

## BOB McDILL

BMI Country Songwriter of the Year  
Newest Member - Nashville Songwriter's Association Hall of Fame

## SUSAN LONGACRE

SESAC Country Songwriter of the Year

## RICKY SKAGGS

Country Music Association Entertainer of the Year

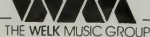
## REBA McENTIRE

Country Music Association Female Vocalist of the Year

## RICKY SKAGGS BAND

Country Music Association Instrumental Group of the Year

From Your Friends at The Welk Music Group — It's great to work with you!



## McCullough Says Business Is Healthy CMA Meeting Strikes Optimistic Note

BY EDWARD MORRIS

NASHVILLE, Tenn. The Country Music Assn. (CMA) elected 17 new directors at its annual membership meeting, held here Oct. 16. Among the other points of business were three changes in the bylaws, the presentation of several awards, and a counterattack by CMA president Rich McCullough against those who

say the country music business is in trouble.

The new directors and their categories are: Connie Bradley, Irving Waugh and E. W. Wendell, at large; Bill Hudson, advertising agency; Steven Greil, artist manager; Gary Randy Owen, artist/musician; Al Snyder, broadcast personality; Gary Morris, composer.

Also Leonard Rambaue, international Ed Konk, publications; Bill Lowery, publisher; Hal Durham and Bill Sherard (one-year term), radio; Joe Galante, record company; Jim Powers, record/video merchandiser; Jerry Garren, talent buyer/promoter; and Lloyd Werner, television/video.

Bylaw changes consisted of dividing the former audio/video category into television/video and radio; setting the dates of mailing out the notice of the annual meeting at a period of "not less than 10 days nor more than 60 days" prior to the meeting date; and changing the make-up of the nominating committee to the CMA president and four directors.

In summarizing the CMA's activities for the year, McCullough began by blasting the recent New York Times front page story on the decline of country music as "a soft, unbalanced feature" and "a bush league job of reporting." He maintained that business is good in country's "three R's: radio, records and road," with only routine and explainable exceptions.

To keep the country business healthy, he added, the CMA over the past year has sponsored marketing, radioables, records, and participation in the Country Radio Seminar, joined with the National Music Publishers Assn. in activities to curb the effects of home taping, enlarged its membership to 50,000, and is an annual talent buyers' semi-

nar more business-oriented, and heightened country music's stature abroad.

Awards were presented to Brent Hauer, Jimmy Bowen and George Strait, and Tom Thacker, producers of the CMA's single album and video of the year, respectively. Radio awards went to Gerry Howe (large market), Stan Davis (medium market) and Marvin McClaslen. Promoter Hal Peebles was given the first SRO award; Willie Nelson the President's Award for "extraordinary service to the country music industry"; and talent agent Jim Halsey won the Founding President's Award.

The relatively few members who attended the meeting—probably no more than 250—heard former CMA director and longtime disc jockey Len Ellis warn against opening up country music to rock influences.

"There has been a movement to water down country music," Ellis asserted, "by a determined group who have infiltrated our ranks over the past 10 years. They have been joined by others who are well-meaning but determined to make country music more commercially acceptable. Beware!"

Warning to the point, Ellis continued, "They will try to convince you that little rock in country music is OK and shows that we are willing to make country flexible and willing to accept changes. There is no more than as a little rock—not more than being a little pregnant or having a little cancer. It will eat you up—absorb you—as it has pop music. It is no longer even a category." Alluding to the decline of traditional over modern country among the CMA award winners, Ellis said, "Take heed. Last Monday night's awards should be a sign that we are not satisfied with what has been happening."



Nelson On Exhibit: Willie Nelson and his wife Connie chat with industry leaders who came to view the Country Music Foundation's newly unveiled retrospective on the singer's career. Shown welcoming Nelson to his own exhibition in Nashville are, from left, CBS Nashville senior vice president Rick Blackburn, CMAF director Bill Hwy, and BMI senior vice president Frances Preston, who is also chairman of the Foundation's board of trustees.

## NASHVILLE SCENE

by Kip Kirby



**OPTIMISM RUNS HIGH** for a second FarmAid event early next summer, possibly in New York City—but despite published rumors to the contrary, nothing is definite yet.

That's the word from the Willie Nelson camp, which admits it's been gaffed by newspaper reports that FarmAid II has gotten a green light for June 1 at Yankee Stadium.

It is true that 86-year-old actor James Cagney has been in close communication with Nelson, both before and after the recent all-star benefit concert in Champaign, Ill. Cagney read of Nelson's efforts to help the nation's small family farmers and called to see if he could lend assistance. Apparently, Cagney has urged the singer to consider a second FarmAid in New York, where urbanites would get first-hand exposure to the dramatic plight of the "mercer farmer."

But Tony Conway, who produced and promoted FarmAid with Buddy Lee of Buddy Lee Attractions in Nashville, denies that plans for a follow-up concert are firm or official.

"I do know that Buddy is in discussions with Cagney," Conway says. "But at this point, no date and no venue have been set. You could say it's in the 'baby discussion' stage."

**TOO BAD** THAT despite rare reviews for this year's CMA Awards telecast—the best yet, by general consensus—the Nielsen were not kind to the show. Ritzkreged by Monday Night Football on ABC and a

be executive producer. No director has been set.

The original 1959 "Stagecoach" was an Academy Award winner. The film was redone in New York with that included, among others, Ann-Margret and Bing Crosby. No Oscars were forthcoming for the second version. By the way, in case you're wondering exactly what "be" means, it's the verb John Wayne's role as "Ringo Kid," it's Kraftorfson.

**DAVID ALLAN COE** had cancelled all remaining 1985 tour dates for collapsing onstage at Doc Severinsen's Club in Oklahoma City two weeks ago. Coe was supposed to headline the Tulsa State Fair right after the Severinsen's engagement, instead, he "disappeared" and checked into a hospital in Salt Lake City, where doctors informed his manager, Mark Rothbaum, that the singer was in no condition to continue working.

No official reason has been given, but it's believed that Coe is suffering from extreme nervous exhaustion. He is expected to remain off the road through December, according to Buddy Lee Attractions.

As for the Tulsa State Fair, even without David Allan Coe the event racked up a million-plus attendance in 11 days, through such acts as Roy Orbison, Willie Nelson, Exile, Helen Cornelius and the Forester Sisters.

**TV BLIPS:** A Willie Nelson special (gosh, it's getting impossible to write this column without mentioning Willie) due to air on The Nashville Network will feature five Ray Charles discs including "I Can't Stop Loving You" and "Georgia" and jazz guitarist Jackie King. The hour-long program was produced in Austin by Lekona, Walton & Casey Productions in association with Shannock Productions. "The Willie Nelson Special" will also be simultaneously released worldwide on videocassette by Embassy Home Entertainment. Immediate markets are the U.S., Canada, England, Germany, France, Japan and Australia.

And Lee Greenwood and the Gatline will be part of a two-hour PBS special Sunday (3) titled "Tennessee Eric Ford's America."

**REBA MCENTIRE** headlined Music Village U.S.A. just before CMA Week and spotted Janis Friske in the audience. McEntire stopped to acknowledge Friske, then explained to the audience how both artists had come to record "She's Single Again" on their current albums. When she finished and got ready to sing the song, she started laughing and merrily trilled up on stage to join her. They traded verses.

A few columns ago, we mentioned the Ozark Mountain Daredevil and a collection of long-lost early "cabin tapes," which are being reissued in LP form by Sounds Great Records. We heard from a few Ozark fans then, and they may be glad to know that the Ozarks are now hard at work on a new album in Nashville with writer/producer Wendy Waldman. We'll keep you posted.

## A New York farm benefit? It's not quite official yet

heavily promoted Valerie Bertinelli movie on NBC, the CMA Awards finished a distant third. Perhaps more advance promotion by the network prior to the show might help make up this rating deficiency. The West Coast Academy of Country Music, which claims it gets consistently higher ratings, varies its broadcast slot each year and rarely faces such competition. Even Alabama can't lure diehard sports fans away from Monday Night Football.

It looks like the quadruple-whammy team of Willie Nelson, Waylon Jennings, Kris Kristofferson and Johnny Cash will be doing a CBS-TV movie of the week based on the 1939 John Wayne classic, "Stagecoach."

The movie is tentatively set to begin production Jan. 13 at Nelson's Perdiemans ranch in Texas. Shooting should finish up the second week in February. Producer Jack Thompson, whose credits include "Country Gold" with Loni Anderson and "The Winning Hand" with Kristofferson, Nelson, Brenda Lee and Dolly Parton, is overseeing the project.

Thompson, who is based in Nashville, says he approached Nelson first, and let the singer take the concept to the others during CMA Awards rehearsals. Raymond Katz, formerly of Katz-Gallin in L.A., will

FOR WEEK ENDING NOVEMBER 2, 1985

## Billboard HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

	130 REPORTERS	NEWS ON	RHS TOTAL
THE FORESTER SISTERS 'JUST IN CASE' BAMBINO BROS. <small>MC</small>		44	44
RESTLESS HEART (BACK TO THE HEART) BEAR MCCLAIN <small>MC</small>		36	72
JOHN CONLEE 'OLD SCHOOL' <small>MC</small>		33	61
DAN SEALS 'BOP' <small>MC</small>		31	78
RAYE WATTEA 'HEART OF THE COUNTRY' <small>MC</small>		26	76

Radio Most Added is a weekly national compilation of the five records most added to the playlists of the radio stations reporting to Billboard. Breakouts is a weekly national indicator of those records with significant future sales potential based on initial market reaction at the retail level and one stop reporting to Billboard. The full panel of reporters is published periodically as changes are made or to illustrate by sending a self-addressed stamped envelope to: Billboard, Dept. C-1, 1515 Broadway, New York, NY 10036.

RETAIL BREAKTHROUS

	58 REPORTERS	NUMBER REPORTING
JANIE FRISKE 'SOMEbody ELSE'S FIRE' <small>MC</small>	26	26
JIM GLASER 'ANOTHER MINUTE' <small>MC</small>	24	24
JIMMY BUFFETT 'IF THE PHONE DOESN'T RING, IT'S ME' <small>MC</small>	20	20
GAIL DAVIES 'BREAK AWAY' <small>MC</small>	15	15
THE JUDES 'HONNY MERCY' <small>MC</small>	13	13

© Copyright 1985 by Billboard Publications, Inc. No part of this publication may be reproduced without the prior written permission of Billboard Publications, Inc. All rights reserved. Reproduction in whole or in part without the prior written permission of the publisher.

## Enigma Plans LP Package Project to Showcase Unsigned Talent

BY KIP KIRBY

NASHVILLE Buck Owens and Merle Haggard put Bakersfield, Calif. on the country map. Now a new multi-artist compilation album released on Enigma Records wants to underscore that move.

The album is called "A Town South Of Bakersfield." Produced by musicians Dan Freedman and Pete Anderson, it features 10 different cuts by Los Angeles area country acts.

Included are "Heartbreak Train," pairing Rosie Flores and Albert Lee; as well as "Baby I'll Show You" by Billy Swan; "Love And Only Love" by Katy Moffatt; "I'll Be Gone" by Dwight Yoakam; "Same Old Fool" by Beach For The Sky; "Lonesome Pine" by the Lonesome Strangers; "Big Bug Love" by the Eddys; "Happy Hour" by Tin Star; "Wasin' Up" by George Highfill; and "I'm Not Over You" by Kathy Robertson.

The purpose of the project, according to co-producers Freedman, is to showcase unsigned California country talent. With the exception of Dwight Yoakam, who has since been signed to Warner Bros. in Nashville, and Albert Lee, now doing an instrumental album for MCA's new Master Series label, none of the artists has a recording contract.

"A Town South Of Bakersfield" was cut 24 tracks for under \$5,000. Both the cassette and LP versions carry an \$8.98 price tag. Artists on the album were not paid upfront; participation was arranged on a profit-sharing plan which kicks in

when the album reaches its \$5,500 break-even point. Initial pressing was around 5,000 copies, but Freedman reports that reorders are already beginning to come in.

"A Town South Of Bakersfield" represents a departure for Enigma Records, whose roster consists mainly of acts like Lizzie Borden and Christian metal-rockers Strayer. Enigma sent copies of the album through its distribution channels to buyers at major chains and one-stops, plus college radio, National Public Radio and country and rock media.

Is there a market for projects such as "Bakersfield?" Freedman is convinced there is, and that it could prove an excellent showcase tool for the artists involved.

"For instance, Dwight Yoakam couldn't get a deal until he put out an EP on Oak. It got good reviews and grass roots support. Warners picked it up and is adding new cuts," he points out.

Citing such left-field country peripherals as Lone Justice, Rank & File, Jason & the Scorchers, the Knitters and Beat Rodes, Freedman adds: "We're selling country music these days to people who are getting tired of rock 'n' roll—to some of the same people who go to see Fear and Black Flag and Madonna.

"Radio stations are playing what Nashville puts out, middle of the road country. There's a market for that, but there's also a market for what we're doing. Any of these acts on our record could be signed tomorrow to a Nashville label and have a hit."

## Lew DeWitt Enjoys Compleat Comeback Ex-Statler Carves Out Own Niche

BY EDWARD MORRIS

NASHVILLE If Lew DeWitt reigns the headliner status he once enjoyed, it won't be because he's traded on the name of the group that first got him into the spotlight. After being separated from the Statler Brothers for nearly four years, DeWitt is back as a soloist—signed to a new label and ready, he says, to work the road.

In 1955, DeWitt helped found the Statlers and 10 years later gave them their first hit "Flowers On The Wall." He was a mainstay of the Virginia-based quartet until increasingly severe bouts with Crohn's disease took him out of action in 1981.

During a six-month leave of absence, it looked as if DeWitt might rejoin the group, but he failed to regain his health in time. Finally, his replacement, Jimmy Fortune, was

brought in as a permanent Statler. And DeWitt's identification with the act was legally shorn from him.

"I signed an agreement just before I left that if I should ever come back to work, I wouldn't use or play any of their names," DeWitt explains. "I suppose they look upon it as their right." Obviously stung by the surgical finality of his separation from the Statlers, DeWitt still chooses not to linger on the details of it. He even downplays the importance of his quarter-century of service with them: "All I was expected to do was show up, tune the guitar and kick the bus tires."

An operation and a long rest ultimately convinced DeWitt he might be able to perform again. So he eased back in by playing small clubs near his Virginia home. For a short time, he was just DeWitt and his guitar. Later, he linked with a local act, the Star City Band, and began using it to back him.

In October, DeWitt released the old '40s standard "You'll Never Know" on Compleat, his new label. His album, "Lew DeWitt: On My Own," ships early this month. He has signed with Buddy Lee for booking.

In both his stage show and new album, DeWitt favors the smooth, melodic ballad styles of the '40s and '50s. "Even in the new songs I'm writing," he notes, "I'm patterning slightly in that direction." Half the songs on the new album are his own compositions, one of them the signature, "Flowers On The Wall."

Alluding to the Statlers split and his determination to carve out his own image, DeWitt says, "Sometimes I wonder if I'm wise using

"Flowers On The Wall." But it's a good tune . . . and it identifies me." His audiences, he insists, have not asked him to do Statler material, although he admits, "I braced myself for it."

His joy in recovering from what came close to being a fatal disease has made him eager to play any kind of venue, he says. But he does have his preference.

"Sure—the concert. It's been the most comfortable and the most dignified. And it's a way I can express what I do best. The problem with playing clubs is that very often they're dancing rather than listening. That's OK. If nothing else, it serves as a practice session. Bot I like to do a little show, too. And it's more flattering to have people sit and watching you and applauding everything you do."

To support his comeback, DeWitt has formed his own publishing company (although his early songs are still with the Statlers) and assisted in the establishment of a fan club. While content to live in Virginia, he says that he and his wife may also set up a place in Nashville.

Before he signed with Compleat, the 47-year-old singer says he had an offer to do a tv album. "I started to do that route because I wasn't sure whether I wanted to go on the road and work with the product. You wouldn't have to do as much of that with [a tv album] as you would with this. But when I finally decided that my health would let me go back on the road and promote, I decided I would rather do it the old, standard, legitimate way. I felt more complete inside myself by doing it that way."

## Coors Supporting Greenwood Tour

NASHVILLE The "Coors Present Lew Greenwood" tour began Oct. 11 in Tampa and concludes in Chicago on May 10, for a total of 15 dates.

A third of the profits from each concert will be donated by Coors and Greenwood to the Coors Veterans' Memorial Scholarship Fund. Sponsors estimate that the tour should raise \$200,000 for the fund.

Each concert will be supported by special promotional activities, including advertising, radio contests and the participation of local wholesalers and veterans' groups.

**FROM COAST TO COAST**

**Deborah Tucker**  
is  
**"Boot Scootin"**

*"LOVE IS FOREVER"* NEW 45 RPM RECORD

**Produced by: JOHNNY CARVER**

**COMING SOON: NEW ALBUM AND VIDEO**

**BREAKING WIDE OPEN IN TEXAS AND LOUISIANA**

For free DJ copies write us today!

GENE WILLIAMS  
HOUSE OF TALENT  
P.O. Box 4966 Little Rock, Arkansas 72114 (501) 666-7047

For more information contact:  
Scool Records  
Birtg Mayberry  
P.O. Box 4966 Little Rock, AR 72114



**David and Goliath.** ASCAP president Hal David, left, laughs it up with songwriter of the year Mike Reid, former tackle for the Cincinnati Bengals, second from right. Joining in are RCA's Ronnie Milsap and ASCAP's Southern director, Connie Bradley.



**Gang's All Here.** Kenny O'Dell, winner of BMI's Robert J. Burton award for most performed song, congratulates the folks who made it happen: Frances Preston, BMI senior vice president, left, and the Judds, who hit with his "Mama He's Crazy."



**Keys and Tell.** Albert Hammond and Hal David, left, spirited away ASCAP's most performed country song of the year award for "To All The Girls I've Loved Before." Donna Hiley and Buddy Killen, center, accepted Cross Keys' prize as country publisher of the year. Mike Reid, ASCAP's top country writer, is at right.



**Top Hat.** MCA artist George Strait basks in the applause for his victory in the CMA male vocalist category. His album, "Does Fort Worth Ever Cross Your Mind?" was also judged best of the year.



**Reba Rebounding.** MCA's Reba McEntire catches her breath after catching the Country Music Assn.'s female vocalist award.



**God and Greenwood.** Lee Greenwood talks to the CMA awards show audience about the tune that won him song of the year honors, "God Bless The U.S.A."



**Execs and Entertainer.** Guessing at this year's BMI country awards dinner were CMA entertainer of the year Ricky Skaggs, right, and his wife, Sharon White, second from left. With them are BMI president Ed Cramer and senior vice president Frances Preston.



**Joyous Judds.** Naomi and Wynonna Judd, RCA's mother/daughter duo, brandish their CMA vocal group of the year trophy. Their hit, "Why Not Me," also took the single of the year prize.

HOT COUNTRY SINGLES

Copyright 1985, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

Main chart table with columns: THIS WEEK, LAST WEEK, WKS ON CHART, TITLE, LABEL & NUMBER, DISTRIBUTION, ARTIST, and ARTIST LABEL & NUMBER, DISTRIBUTION, LABEL. Includes entries 1-50 and 51-100.

Compiled from the greatest airplay and sales data this week. \* Video (if available). \*\* Recording Industry Ass'n of America (RIAA) seal for sales of one million units. # RIAA seal for sales of three million units.

# Billboard Hot Country Singles & AIRPLAY

A ranking of the top 30 country singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot Country Singles chart

SALES		AIRPLAY	
WEEKS ON CHART	TITLE	ARTIST	HOT COUNTRY SINGLES POSITION
1	3 SOME FOOLS NEVER LEARN	STEVE WARNER 1	1
2	4 CAN'T KEEP A GOOD MAN DOWN	ALABAMA 2	2
3	6 HANG ON TO YOUR HEART	EILEE 3	3
4	7 I WANNA SAY YES	LOUISE MANDELL 5	4
5	8 I'LL NEVER STOP LOVING YOU	GARY MORRIS 4	5
6	10 TOO MUCH ON MY HEART	THE STATLER BROTHERS 6	6
7	1 TOUCH A HAND, MAKE A FRIEND	THE OAK RIDGE BOYS 7	7
8	12 ANGEL IN YOUR ARMS	BARBARA MANDELL 8	8
9	14 I DON'T MIND THE THORNS	LEE GREENWOOD 9	9
10	15 THIS AIN'T DALLAS	HANK WILLIAMS, JR. 10	10
11	16 YOU'VE GOT SOMETHING ON YOUR MIND	MICKEY GILEY 11	11
12	18 OONCHA	T.G. SHEPPARD 12	12
13	20 NOBODY FALLS LIKE A FOOL	EARL THOMAS CONLEY 13	13
14	17 TWO OLD CATS LIKE US	R CHARLES/H WILLIAMS, JR 14	14
15	21 LIE TO YOU FOR YOUR LOVE	THE BELLAMY BROTHERS 15	15
16	2 WHO'S GONNA FILL THEIR SHOES	GEORGE JONES 16	16
17	22 STAND UP	MEL MCANALE 17	17
18	5 A LONG AND LASTING LOVE	CRYSTAL GAYLE 12	18
19	26 THE CHAIR	GEORGE STRAIT 19	19
20	9 I'M GONNA LEAVE YOU TOMORROW	JOHN SCHNEIDER 20	20
21	25 DESPERADOS... JENNINGS, NELSON, CASH, KRISTOFFERSON 21		21
22	27 YOU MAKE ME FEEL LIKE A MAN	RICKY SKAGGS 22	22
23	11 YOU MAKE ME FEEL LIKE A MAN	JUICE NEWTON 30	23
24	13 THING ABOUT YOU	SOUTHERN PACIFIC 25	24
25	29 HAVE MERCY	THE JUDYS 24	25
26	19 MEET ME IN MONTANA	MARIE OSAMOND/ GUN SALS 40	26
27	ME & PAUL	WILLIE NELSON 23	27
28	IF THE PHONE DOESN'T RING, IT'S ME	JIMMY BUFFETT 26	28
29	SOMEBODY ELSE'S FIRE	JANIE FRISER 27	29
30	— IN ANOTHER MINUTE	JIM GACKER 29	30

SALES		AIRPLAY	
WEEKS ON CHART	TITLE	ARTIST	HOT COUNTRY SINGLES POSITION
1	2 SOME FOOLS NEVER LEARN	STEVE WARNER 1	1
2	3 CAN'T KEEP A GOOD MAN DOWN	ALABAMA 2	2
3	6 HANG ON TO YOUR HEART	EILEE 3	3
4	7 I'LL NEVER STOP LOVING YOU	GARY MORRIS 4	4
5	8 TOO MUCH ON MY HEART	THE STATLER BROTHERS 6	5
6	10 I WANNA SAY YES	LOUISE MANDELL 5	6
7	12 I DON'T MIND THE THORNS	LEE GREENWOOD 9	7
8	9 ANGEL IN YOUR ARMS	BARBARA MANDELL 8	8
9	13 THIS AIN'T DALLAS	HANK WILLIAMS, JR 10	9
10	15 YOU'VE GOT SOMETHING ON YOUR MIND	MICKEY GALEY 11	10
11	18 NOBODY FALLS LIKE A FOOL	EARL THOMAS CONLEY 13	11
12	4 A LONG AND LASTING LOVE	CRYSTAL GAYLE 12	12
13	19 LIE TO YOU FOR YOUR LOVE	THE BELLAMY BROTHERS 15	13
14	1 TOUCH A HAND, MAKE A FRIEND	THE OAK RIDGE BOYS 7	14
15	22 STAND UP	MEL MCANALE 17	15
16	21 OONCHA	T.G. SHEPPARD 12	16
17	20 TWO OLD CATS LIKE US	R CHARLES/H WILLIAMS, JR 14	17
18	23 THE CHAIR	GEORGE STRAIT 19	18
19	5 WHO'S GONNA FILL THEIR SHOES	GEORGE JONES 16	19
20	24 DESPERADOS... JENNINGS, NELSON, CASH, KRISTOFFERSON 21		20
21	25 ME & PAUL	WILLIE NELSON 23	21
22	26 YOU MAKE ME FEEL LIKE A MAN	RICKY SKAGGS 22	22
23	27 HAVE MERCY	THE JUDYS 24	23
24	11 I'M GONNA LEAVE YOU TOMORROW	JOHN SCHNEIDER 20	24
25	28 IF THE PHONE DOESN'T RING, IT'S ME	JIMMY BUFFETT 26	25
26	30 SOMEBODY ELSE'S FIRE	JANIE FRISER 27	26
27	29 IF THE PHONE DOESN'T RING, IT'S ME	JIMMY BUFFETT 26	27
28	— IN ANOTHER MINUTE	JIM GLASER 29	28
29	— MORNING DESIRE	KENNY ROGERS 31	29
30	14 THING ABOUT YOU	SOUTHERN PACIFIC 25	30

©Copyright 1985, Billboard Publications, Inc. No part of this publication may be reproduced stored in a retrieval system or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior written permission.

## COUNTRY SINGLES BY LABEL

A ranking of distributing labels by the number of titles on the Hot Country Singles chart.

LABEL	NO. OF TITLES ON CHART
MCA (17)	19
MCA/Curb (1)	
MCA/Incube Versions (1)	
WARNER BROS. (14)	16
Gelben (1)	
Warner/Curb (1)	
RCA (14)	15
MCA/Curb (1)	
EPIC (13)	14
Full Moon/Epic (1)	
COLUMBIA	12
POLYGRAM	8
Mercury (1)	
Compaq (1)	
CAPITOL (2)	7
NETA (2)	
Capitol/Curb (2)	
EMI AMERICA	2
ATLANTIC	1
Atlantic/America (1)	
CANYON CREEK	1
CHARTA	1
MCA (1)	
NSD	1
Soundwaves (1)	
URBAN SOUND	1

## COUNTRY SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	Publisher - Lyricist (D)	Song Music (D)
1	AMER. WALKING	Shel Music, Inc.
2	AMER. WALKING	Shel Music, Inc.
3	AMER. WALKING	Shel Music, Inc.
4	AMER. WALKING	Shel Music, Inc.
5	AMER. WALKING	Shel Music, Inc.
6	AMER. WALKING	Shel Music, Inc.
7	AMER. WALKING	Shel Music, Inc.
8	AMER. WALKING	Shel Music, Inc.
9	AMER. WALKING	Shel Music, Inc.
10	AMER. WALKING	Shel Music, Inc.
11	AMER. WALKING	Shel Music, Inc.
12	AMER. WALKING	Shel Music, Inc.
13	AMER. WALKING	Shel Music, Inc.
14	AMER. WALKING	Shel Music, Inc.
15	AMER. WALKING	Shel Music, Inc.
16	AMER. WALKING	Shel Music, Inc.
17	AMER. WALKING	Shel Music, Inc.
18	AMER. WALKING	Shel Music, Inc.
19	AMER. WALKING	Shel Music, Inc.
20	AMER. WALKING	Shel Music, Inc.
21	AMER. WALKING	Shel Music, Inc.
22	AMER. WALKING	Shel Music, Inc.
23	AMER. WALKING	Shel Music, Inc.
24	AMER. WALKING	Shel Music, Inc.
25	AMER. WALKING	Shel Music, Inc.
26	AMER. WALKING	Shel Music, Inc.
27	AMER. WALKING	Shel Music, Inc.
28	AMER. WALKING	Shel Music, Inc.
29	AMER. WALKING	Shel Music, Inc.
30	AMER. WALKING	Shel Music, Inc.
31	AMER. WALKING	Shel Music, Inc.
32	AMER. WALKING	Shel Music, Inc.
33	AMER. WALKING	Shel Music, Inc.
34	AMER. WALKING	Shel Music, Inc.
35	AMER. WALKING	Shel Music, Inc.
36	AMER. WALKING	Shel Music, Inc.
37	AMER. WALKING	Shel Music, Inc.
38	AMER. WALKING	Shel Music, Inc.
39	AMER. WALKING	Shel Music, Inc.
40	AMER. WALKING	Shel Music, Inc.
41	AMER. WALKING	Shel Music, Inc.
42	AMER. WALKING	Shel Music, Inc.
43	AMER. WALKING	Shel Music, Inc.
44	AMER. WALKING	Shel Music, Inc.
45	AMER. WALKING	Shel Music, Inc.
46	AMER. WALKING	Shel Music, Inc.
47	AMER. WALKING	Shel Music, Inc.
48	AMER. WALKING	Shel Music, Inc.
49	AMER. WALKING	Shel Music, Inc.
50	AMER. WALKING	Shel Music, Inc.
51	AMER. WALKING	Shel Music, Inc.
52	AMER. WALKING	Shel Music, Inc.
53	AMER. WALKING	Shel Music, Inc.
54	AMER. WALKING	Shel Music, Inc.
55	AMER. WALKING	Shel Music, Inc.
56	AMER. WALKING	Shel Music, Inc.
57	AMER. WALKING	Shel Music, Inc.
58	AMER. WALKING	Shel Music, Inc.
59	AMER. WALKING	Shel Music, Inc.
60	AMER. WALKING	Shel Music, Inc.
61	AMER. WALKING	Shel Music, Inc.
62	AMER. WALKING	Shel Music, Inc.
63	AMER. WALKING	Shel Music, Inc.
64	AMER. WALKING	Shel Music, Inc.
65	AMER. WALKING	Shel Music, Inc.
66	AMER. WALKING	Shel Music, Inc.
67	AMER. WALKING	Shel Music, Inc.
68	AMER. WALKING	Shel Music, Inc.
69	AMER. WALKING	Shel Music, Inc.
70	AMER. WALKING	Shel Music, Inc.
71	AMER. WALKING	Shel Music, Inc.
72	AMER. WALKING	Shel Music, Inc.
73	AMER. WALKING	Shel Music, Inc.
74	AMER. WALKING	Shel Music, Inc.
75	AMER. WALKING	Shel Music, Inc.
76	AMER. WALKING	Shel Music, Inc.
77	AMER. WALKING	Shel Music, Inc.
78	AMER. WALKING	Shel Music, Inc.
79	AMER. WALKING	Shel Music, Inc.
80	AMER. WALKING	Shel Music, Inc.
81	AMER. WALKING	Shel Music, Inc.
82	AMER. WALKING	Shel Music, Inc.
83	AMER. WALKING	Shel Music, Inc.
84	AMER. WALKING	Shel Music, Inc.
85	AMER. WALKING	Shel Music, Inc.
86	AMER. WALKING	Shel Music, Inc.
87	AMER. WALKING	Shel Music, Inc.
88	AMER. WALKING	Shel Music, Inc.
89	AMER. WALKING	Shel Music, Inc.
90	AMER. WALKING	Shel Music, Inc.
91	AMER. WALKING	Shel Music, Inc.
92	AMER. WALKING	Shel Music, Inc.
93	AMER. WALKING	Shel Music, Inc.
94	AMER. WALKING	Shel Music, Inc.
95	AMER. WALKING	Shel Music, Inc.
96	AMER. WALKING	Shel Music, Inc.
97	AMER. WALKING	Shel Music, Inc.
98	AMER. WALKING	Shel Music, Inc.
99	AMER. WALKING	Shel Music, Inc.
100	AMER. WALKING	Shel Music, Inc.

**SHEET MUSIC AGENTS**  
 are listed for each record; they must cope and may not represent used folio rights.

ASP Apple Blackwood CPP Compu-Books  
 ALM Alamo H&V Hirampan  
 B & B Brite BMG Iran Hogard  
 MCA MCA  
 CHM Chappell PGP Peer Southern  
 CMA Cherry Lane PLY Plymouth  
 CM Columbia WMW Warner Bros.



# Two Hearts

TWO HEARTS CAN'T BE WRONG



P.O. Box 24454  
Nashville, TN 37202  
(615) 791-1146

Personal Management:  
**Bobby Yarbrough**  
P.O. Box 148057  
Nashville, TN 37214  
(615) 889-1833

FOR WEEK ENDING NOVEMBER 2, 1985

Billboard

## TOP COUNTRY ALBUMS

Copyright © 1985, Billboard Publications, Inc.  
No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WKS ON CHART	ARTIST	TITLE
1	2	25		<b>RONNIE MILSAP</b> • RCA 6611 7425 (8 WEEKS) 7 WEEKS ON CHART	GREATEST HITS VOL. 2
2	4	23		<b>HANK WILLIAMS, JR.</b> • WARNER BROS. 25287 WARNER BROS. 17 (8)	FIVE O
3	1	24		<b>THE STATLER BROTHERS</b> • MERCURY 8264-225 • POLYGRAM (8 WEEKS)	PARADES IN RHYME
4	5	37		<b>ALABAMA</b> • RCA 6611 5339 (8 WEEKS) 6205	40 HOUR WEEK
5	6	18		<b>RODANNE CASH</b> • COLUMBIA 33 29462	RHYTHM AND ROMANCE
6	4	3		<b>W. JENNINGS, W. NELSON, J. CASH, K. KRISTOFFERSON</b>	HIGHWAYMAN
7	7	8		<b>JIMMY BUFFETT</b> • RCA 66209 (8 WEEKS)	THE LAST MANGO IN PARIS
8	8	10		<b>CARY MORRIS</b> • WARNER BROS. 25279 (8 WEEKS)	ANYTHING GOES
9	10	13		<b>EXILE</b> • EPC 806 40000	HANG ON TO YOUR HEART
10	9	7		<b>GEORGE STRAIT</b> • RCA 6611 5339 (8 WEEKS) 6205	GEORGE STRAIT'S GREATEST HITS
11	11	14		<b>NITTY GRITTY DIRT BAND</b>	PARTNERS, BROTHERS AND FRIENDS
12	13	19		<b>THE FORESTER SISTERS</b> • WARNER BROS. 25284	THE FORESTER SISTERS
13	14	22		<b>GEORGE STRAIT</b> • RCA 6611 5339 (8 WEEKS) 6205	SOMETHING SPECIAL
14	15	16		<b>THE BELLAMY BROTHERS</b> • RCA CMB 5366 • RCA	HOWARD & DAVID
15	12	11		<b>THE OAK RIDGE BOYS</b> • RCA 6611 5339 (8 WEEKS) 6205	STEP OUT ON
16	17	30		<b>THE JUDDS</b> • RCA 6611 5339 (8 WEEKS) 6205	WHY NOT ME
17	18	23		<b>CHARLY MCCLAIN</b> • EPC 806 38873	RADIO HEART
18	17	12		<b>WILLIE NELSON</b> • COLUMBIA 33 40009	ME AND PAUL
19	23	27		<b>MARIE OSMOND</b> • RCA 6611 5339 (8 WEEKS) 6205	THERE'S NO STOPPING YOUR HEART
20	21	8		<b>GERGE JONES</b> • EPC 806 32068	WHO'S GONNA FILL THEIR SHOES
21	22	20		<b>RESTLESS HEART</b> • RCA 6611 5339 (8 WEEKS) 6205	RESTLESS HEART
22	27	35		<b>WILLIE NELSON</b> • COLUMBIA 33 29390	HALF NELSON
23	30	38		<b>LEE GREENWOOD</b> • RCA 6611 5339 (8 WEEKS) 6205	STREAMLINE
24	30	18		<b>ROCKY SIDNEY</b> • EPC 806 40153	MY TOOT TOOT
25	29	33		<b>BARBARA MANORELL</b> • RCA 6611 5339 (8 WEEKS) 6205	GET TO THE HEART
26	32	5		<b>SAWYER BROWN</b> • CAPITOL 30872 (22 WEEKS) 67 (8)	SHAKIN'
27	26	24		<b>JOHN ANDERSON</b> • WARNER BROS. 25275 (8 WEEKS) 6205	TOKYO, OKLAHOMA
28	28	25		<b>SOUTHERN PACIFIC</b> • WARNER BROS. 25278 (8 WEEKS) 6205	SOUTHERN PACIFIC
29	24	23		<b>LEE GREENWOOD</b> • RCA 6611 5339 (8 WEEKS) 6205	GREATEST HITS
30	34	65		<b>MEL MC DANIEL</b> • CAPITOL 30871 (22 WEEKS) 67 (8)	STAND UP
31	33	34		<b>NEIL YOUNG</b> • GEMINI 345 (22 WEEKS) 67 (8)	OLD WAYS
32	19	9		<b>MERLE HAGGARD</b> • EPC 806 32692	KERN RIVER
33	35	16		<b>REBA MCINTIRE</b> • RCA 6611 5339 (8 WEEKS) 6205	HAVE I GOT A DEAL FOR YOU
34	34	32		<b>CRYSTAL GAYLE</b> • WARNER BROS. 25174 (8 WEEKS) 6205	NOBODY WANTS TO BE ALONE
35	37	31		<b>JANIE FRICKE</b> • COLUMBIA 33 29375	SOMEbody ELSE'S FIRE
36	31	29		<b>RAY CHARLES</b> • COLUMBIA 33 29315	FRIENDSHIP
37	41	40		<b>STEVE WARNER</b> • RCA 6611 5339 (8 WEEKS) 6205	ONE GOOD NIGHT DESERVES ANOTHER
38	25	26		<b>WAYLON JENNINGS</b> • RCA 6611 7424 (8 WEEKS)	TURN THE PAGE

THIS WEEK	LAST WEEK	2 WEEKS AGO	WKS ON CHART	ARTIST	TITLE
39	36	28		<b>T. G. SHEPPARD</b> • COLUMBIA 33 40007	LIVIN' ON THE EDGE
40	40	14		<b>QAN SEALS</b> • EPC 806 40153 (22 WEEKS) 67 (8)	WO'N'T BE BLUE ANYMORE
41	46	43		<b>RICKY SCAGGS</b> • EPC 806 28010 (22)	COUNTRY BOY
42	42	41		<b>JIM KLUGER</b> • RCA 6611 5339 (8 WEEKS) 6205	PAST THE POINT OF NO RETURN
43	NEW			<b>EARL THOMAS CONLEY</b> • RCA 6611 5339 (8 WEEKS) 6205	GREATEST HITS
44	29	30		<b>JOHN SCHNEIDER</b> • RCA 6611 5339 (8 WEEKS) 6205	TRYING TO OUTFRIN THE WIND
45	44	42		<b>GENE WATSON</b> • EPC 806 40076	MEMORIES TO BURN
46	47	47		<b>ALABAMA</b> • RCA 6611 5339 (8 WEEKS) 6205	ROLL ON
47	45	45		<b>CONWAY TWITTY</b> • WARNER BROS. 25267 (8 WEEKS)	DON'T CALL HIM A COWBOY
48	50	49		<b>MAC DAVIS</b> • RCA 6611 5339 (8 WEEKS) 6205	TILL I MADE IT WITH YOU
49	43	37		<b>THE STATLER BROTHERS</b> • MERCURY 8264-225 • POLYGRAM (8 WEEKS)	ATLANTA BLUE
50	62	64		<b>RAY STEVENS</b> • RCA 6611 5339 (8 WEEKS) 6205	I HAVE RETURNED
51	52	46		<b>GEORGE STRAIT</b> • RCA 6611 5339 (8 WEEKS) 6205	DOES FORT WORTH EVER CROSS YOUR MIND
52	59	56		<b>WILLIE NELSON</b> • COLUMBIA 33 29242 (22)	GREATEST HITS
53	53	59		<b>ALABAMA</b> • RCA 6611 5339 (8 WEEKS) 6205	THE CLOSER YOU GET
54	56	55		<b>EMMYLOU HARRIS</b> • WARNER BROS. 25270 (8 WEEKS)	THE BALLAD OF SALLY ROSE
55	51	53		<b>THE KENNELS</b> • RCA 6611 5339 (8 WEEKS) 6205	TWO HEART HARMONY
56	57	57		<b>KATHY MATTHEW</b> • WARNER BROS. 25276 (8 WEEKS)	FROM MY HEART
57	49	48		<b>VICKY GILLEN</b> • COMPACT 6611 5339 (8 WEEKS) 6205	TIME STOOD STILL
58	63	—		<b>MERLE HAGGARD</b> • RCA 6611 5339 (8 WEEKS) 6205	I FEEL GOOD (ABOUT LOVIN' YOU)
59	58	61		<b>JOHN CONLEE</b> • RCA 6611 5339 (8 WEEKS) 6205	JOHN CONLEE'S GREATEST HITS
60	54	58		<b>LACY J. DALTON</b> • EPC 806 40153 (22)	CAN'T RUN AWAY FROM YOUR HEART
61	60	58		<b>WILLIE NELSON</b> • COLUMBIA 33 29315 (22)	STRAIGHT
62	56	51		<b>JOHN CONLEE</b> • RCA 6611 5339 (8 WEEKS) 6205	BLUE HIGHWAY
63	61	60		<b>THE WHITES</b> • RCA 6611 5339 (8 WEEKS) 6205	WHOLE NEW WORLD
64	64	63		<b>KEITH STEGALL</b> • EPC 806 32692	KEITH STEGALL
65	NEW			<b>JANIE FRICKE</b> • COLUMBIA 33 40155	THE VERY BEST OF JANIE
66	66	72		<b>ALABAMA</b> • RCA 6611 5339 (8 WEEKS) 6205	MOUNTAIN MUSIC
67	48	39		<b>DAN FOUGLER</b> • EPC 806 40153 (22)	HIGH COUNTRY SNOWS
68	68	69		<b>REBA MCINTIRE</b> • MERCURY 8264-225 • POLYGRAM (8 WEEKS)	THE BEST OF REBA MCINTIRE
69	67	66		<b>WILLIE NELSON</b> • COLUMBIA 33 29315 (22)	ALWAYS ON MY MIND
70	70	67		<b>THE STATLER BROTHERS</b> • MERCURY 8264-225 • POLYGRAM (8 WEEKS)	TODAY
71	69	70		<b>THE BAMA BAND</b> • COLUMBIA 33 40153 (22)	THE BAMA BAND
72	72	68		<b>THE OAK RIDGE BOYS</b> • RCA 6611 5339 (8 WEEKS) 6205	GREATEST HITS 2
73	73	75		<b>TOM T. HALL</b> • WARNER BROS. 25274 (8 WEEKS) 6205	SONG IN A SEASHELL
74	74	73		<b>LEON EVERETTE</b> • EPC 806 40153 (22)	WHERE'S THE FIRE
75	75	74		<b>GEORGE STRAIT</b> • RCA 6611 5339 (8 WEEKS) 6205	RIGHT OR WRONG

\* Albums with the greatest sales gain this week. (C) Copyright © available. • Recording Industry Assn. Of America (R.I.A.A.) certification for sales of 500,000 units. • R.I.A.A. certification for sales of one million units, with each additional million units denoted by a numeral following the symbol. \*RCA Records does not issue a suggested retail price for its products.



# Inspirational Sounds Hit the Dance Floor

## A&M Breaks Tramaine Hawkins; Qwest Pushes Winans

BY NELSON GEORGE

NEW YORK A merger of contemporary music, gospel's great singing and Christian sentiment has been a goal of the music industry for several years.

Under the guidance of the late black music executive Bill Hayward, PolyGram attempted a

mix of pop and gospel Hayward dubbed "neo-gospel" in 1982, while artists such as Andrea Crouch have been working on a marriage of black pop and gospel since the late '70s. The Clark Sisters' inspirational dance song, "You Brought The Sunshine," was a left-field hit in 1984, as was Alicia Myers' "I Want To Blow Spirit Of Love," and Qwest is pushing the Winans' "Let My People Go" through black radio and club play. "Fall Down" recently hit No. 1 on Billboard's dance chart.

Hayward's last act was the creation of former RCA dance club chief Robert Wright. Last fall, Wright approached Hawkins, a sister of gospel star Edwin Hawkins who came on his post-gospel hit "O Happy Day," with the material. Though concerned that "some people would feel I was selling out," Hawkins says, she decided to cut "Fall Down" and two other songs last December. "I finally decided that people will always criticize you when you do something they're not accustomed to," she says.

Wright shopped the songs for most of 1985 before A&W's recently hired East Coast black music a&r director Carol Cooper heard the tape. "I had been interested in mainstreaming a gospel act," Cooper recalls. "When I sent the tape around the company, I got automatic positive response."

Cooper was successful goal has been to tap into the dance market and then hit black/urban stations as well as gospel radio for airplay. Black college radio at schools such as Washington and Atlanta's Spelman have also supported the record.

As a result, after one month on the market, "Fall Down" had reportedly sold close to 35,000 12-inch singles and more than 15,000 seven-inch singles in the U.S. Recognition of the black singles chart is a place of the record in England has also been enthusiastic, and Cooper says there is a chance a video will be prepared to exploit "Fall Down." The album featuring the other Robert Wright-produced songs and some collaborations between Tramaine and Edwin Hawkins is in production.

Qwest a&r director John Brown had been a fan of the male gospel group the Winans for years, but it wasn't until after seeing them at Los Angeles' Beverly Hills this summer that he attempted to sign them. "Everybody was raving about how good they were," he recalls, "but I'd known about them long before that show."

"Through their public relations person, Sheila Eldridge of Orchid Communications, I contacted their manager, Barry Hankerson. I said, 'If you're looking for a place to give people free love to contact me.' They said, 'We're. I hadn't done anything different at Qwest, and I'd always felt gospel had never been given a real chance at a major label.'"

"Let My People Go (Part II)," produced by Marvin Winans and co-produced by Carvin Winans and Hankerson, has been in release about a month. An album bearing the same title has just been released.

Brown sees the Winans' music as suitable for black and gospel formats. "I don't think the two should be separated," he notes. "The same people who listen to Doug E. Fresh should listen to this. The Winans should also be able to play in concert with a Whitney Houston or Tina Turner." Qwest plans to shoot a video on the Winans as well.



**Care Free Smiles.** Chicago smiles back at the Care Free Summerfest 1985 appearance in Chicago area, from left, Miss Black Chicago Zetta Evans, concert promoter Al Haymon, artist Arista Angela Bolt, Soft Sheen Products chairman and tour sponsor Ernie Gardner, and promotions coordinator Jamee Smithson of Brainstorm Communications.

## THE RHYTHM & BLUES

by Nelson George

IT'S GOTTEN TO THE POINT that the man is unavoidable even when he isn't around. The cat is ubiquitous even when he is laying low or, in this case, merely in France shooting the film "Under A Cherry Moon."

Yeah, our subject this week is Prince, a writer/producer/performer whose presence can be felt in the upper reaches of the black singles chart even while the new single from his current album eeks to chart.

His ex-husbandit Andre Cymone is coming off a Prince-donated hit, "Dance Electric," that was an outtake from the "Around The World In A Day" album. Sheila E.'s fast-rising "A Love Bizarre" has Prince's voice and touch all over it. Morris Day's "Oak Tree" attempts to play down his Minneapolis roots musicality, though the lyric and video are extensions of the singer's "Purple Rain" persona.

The Family's album doesn't credit Prince, and in a recent Rolling Stone interview he tried to make the point that the Family had creative autonomy. Yet the guitar playing on the album sounds quite familiar, and those screams on "Screams Of Passion" could come from only one throat. Ta Mara & The Seen, produced by ex-Timesman Jesse Johnson, are nothing but third generation Minneapolis in look and sound. And we're

## Prince makes news without even doing anything

not even going to mention the unending stream of Jimmy Jam-Terry Lewis productions of recent years.

With all this Prince-inspired activity, it is the outside world that has benefited most profoundly from his sound and look. These Detroit natives, products of the most fervent Prince stronghold in the country, took "Oh Sheila" to No. 1 pop by capitalizing on the appetite for Princely music. They weren't the first non-Prince protégés to exploit his approach, but they have definitely been the most successful. And Ready For The World's success can only mean the sound of Prince will continue to fill slots on the black chart for months to come.

And Prince, as we know a shrewd young man, may have put out the adventurous and strange "Around The World In A Day" to maintain his identity and avoid blending in with the many who have "borrowed" his innovations.

**SHORT STUFF:** The Force M.D.'s single "Tender Love," the love theme from "Krush Groove," will be on the group's upcoming Tommy Boy album, "Children," as well as the film soundtrack about Jimmy Jam and Terry Lewis produced. "Toney Lee" is a fixture on the New York indie label scene, has had his latest single, "Night Lights," released on Critique Records, 400 Main St., Reading, Mass. 01067. • Ham-

ilton Bohannon, whose "South African Man" was an early disco staple, is back on Compact Records with "South Africa." • Joyce Kennedy's duet with Jeffrey Osborne, "The First Time We Love," was one of the year's best love songs and best ballad performances. With her second A&M album, "Wanna Play Your Game," the ex-black rock checks in with a diverse range of music and producers. Osborne, who produced "First Time," returns to cut the rhythm track and the ballad "Oh... Glenn Murdock, Kennedy's husband and former-club singer of Mother's Finest, produced "Too Much Smoke (Not Enough Fire)," while former A&M labelmate Gary Taylor wrote and produced "Do Me Right." Raymond Jones, writer of Osborne's "Stay With Me Tonight," and Freddie Washington, bassist and frequent collaborator with Patrice Rushen, created Kennedy's new single, "Hold On (For Love's Sake)." Finally, three tracks were laid down by John "Jellybean" Benitez: "Activate My Love," "Never Let A Night Go By" and "Let Me Know (If Love's On Your Mind)." • Speaking of Benitez, he recently signed a label deal with Warner Bros., and his first artist signing is Jocelyn Brown.

Stevie Wonder's eight-minute-plus remix of "Part-Time Lover" is one of the rare times a producer has been able to bring a fresh ear to a track he originally created. With good funk grooves like "Go Home" and "Spiritual Walkers" yet to be pushed to chart, and he can probably expect some more Wonder mixes in the coming months. • "Condition Of The Heart," Kashi's new single and the title cut from his new A&M album, is a departure for the singer-songwriter. Vocally, on this cut as well as his contribution to "Sun City," Kashi seems to be attempting a tougher sound quite different from his previous efforts. The 12-inch's B side features a live version of "Help Yourself To My Love," a song written by ex-Kashi collaborator Paul Laurence. • B.B. King's "Six Silver Strings" on MCA is his 50th album. The single is "Big Boss Man." • In the world of rap, the answer record is not dead (e.g., the many "Rotame" records). The latest answer rap is Peabody's "Fly Guy" on Profile, which comments on the Boogie Boys' "A Fly Guy" • Bernard Wright's "Who Do You Love" on Manhattan is not only a fine record, but has a clever video about the problems of young love that creates a strong, engaging image for Wright. Manhattan also has an image-enhancing video in circulation on guitarist Stanley Jordan. On the heels of the fine Merc & Monk video, Manhattan is gaining an admirable reputation for showcasing its black male artists in videos that do them and black women justice. • Five Star, that family act on RCA, has a surprisingly strong album and may follow in the footsteps of New Edition as teenage favorites.

FOR WEEK ENDING NOVEMBER 2, 1985

## Billboard HOT BLACK SINGLES ACTION

NEW	RADIO MOST ADDED	NEW	TOTAL
EDITION	93 REPORTERS	ADDS	ADDS
6	1	42	54
7	1	30	58
8	1	21	26
9	1	20	33
10	1	20	29

Radio Most Added is a weekly national compilation of the new records most added to the playlists of 1,100 stations reporting to Billboard. Faded Edition is a weekly national indicator of those records with significant future sales potential based on initial market reaction of the retailers and one-stop shoppers to Billboard. The full part of reporters is published periodically as changes are made, or is available by sending a left addressed stamp to: Billboard, Chart Dept., 1515 Broadway, New York, N.Y. 10036.

### RETAIL BREAKTHROUS

140 REPORTERS	NUMBER REPORTING
WHITNEY HOUSTON THINKING ABOUT YOU	16
JETS CROUSTON	16
JAY'S HUSTONY	16
SHEILA E. A LOVE BIZARRE	15
ROOL & THE GANG EMERGENCE	14
LUIGEN WOLF DON'T SAY NO TONIGHT	12

© Copyright 1985 by Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.







# EASTERN

by Bob Darden

SOMETIMES THE PIECES add up to a very pleasing whole. Take *Allies*, for instance.

A little more than a year ago, guitarist Randy Thomas joined the ranks of the unemployed when Sweet Comfort Band broke up; singer Bob Carlisle (who had written such hits as "How Do I Make You" for Linda Ronstadt) and "Precious Time" for Pat Benatar) was looking to make contemporary Christian music, and keyboardist Sam Scott was returning from Holland after a couple of years ministering through music in Europe.

A decade ago, the three had all been members of the late, lamented Psalm 151, which garnered a Grammy

## Three and one friends are behind a hot Christian rock group

nomination before breaking up. They had remained friends ever since.

A year ago, the three friends came together again and assembled *Allies*, one of the hottest rock groups on the contemporary Christian music circuit.

"The idea for *Allies* actually began while we were recording our final album as Sweet C," Thomas says. "Our producer, Dino Elfante, leaned over to me and said, 'Don't worry, you'll end up with another band, and I predict the name will be *Allies*.'" Then one night in July, 1984, the three of us got together and planned our attack on the music industry."

Within a couple of months, the group had a contract with Light Records. Drummer Jimmy Erickson (formerly of Andrae Crouch & the Disciples) and another old friend, bassist Matthew Chapman, came

aboard shortly thereafter.

"I had real doubts about my future on the Sweet C band," Thomas says. "I thought I wanted to be in another band situation, but I had no idea what I'd do next. The way *Allies* fell together in such a perfect way convinced me that God was working in this entire project. After that, events happened pretty quickly."

"We invited a booking agent to come listen to us mix down our LP, and he believed in what we were doing right away. Then we all agreed that we'd court Ray Ware as our manager. After listening to us a couple of times in concert, he joined the team."

Thomas says that in the past 20 years, mainstream rock'n'roll has pretty much cornered the market on passionate music. "There's some kind of unwritten rule that says all contemporary Christian music has to be mellow and sweet, suitable for both background music and worship," he says. "Our goal is to return that passionate, fiery music to its origins—a Christian base."

"Rock'n'roll came out of the black gospel experience. Too often Christian musicians are presenting lifeless, heartless music. I think there's a real pressure on some facets of the Christian music industry not to make music with any genuine passion."

"Not so with *Allies*; we're out to make no-holds-barred rock'n'roll every time out. We want to present our material in such a way that people hear it and say, 'Those guys are serious; they believe in what they're singing.'"

The future? Thomas doesn't have any quick, glib answers.

"We don't really have any goals," he says. "We just want to take *Allies* wherever God takes us."

# LOE NOES

by Sam Sutherland  
& Peter Keepnews

TELEVISION HAS NEVER BEEN notably receptive to jazz—especially in recent years, and especially in this country. But from time to time, usually at the stubborn insistence of a producer who happens to be both hip and powerful, the medium has done right by the music.

Heartening evidence that the tube does swing every once in a while will be offered from Nov. 15 through Jan. 30 at New York's Museum of Broadcasting, which will be presenting an exhibition succinctly titled "Jazz On Television."

Under the aegis of jazz film archivist David Cherotk, the museum will be offering a series of two-hour screenings incorporating local, network and foreign jazz programming from the past 50 years. Included

## Groovin' with the tube: a good, long look

will be such gems as "A Drum Is A Woman," the "jazz fairy tale" Duke Ellington wrote and performed for CBS's "U.S. Steel Hour" in 1956, and episodes of "The Times All-Star Jazz Show," "Jazz Casual," "Soundstage" and "The Nat King Cole Show."

Particularly noteworthy are the various British and European shows scheduled, which feature the likes of John Coltrane, Thelonious Monk, Charles Mingus, Eric Dolphy and Benny Rollins. And, needless to say, the museum will be screening the justifiably legendary 1957 CBS special in which Billie Holiday, backed

by a band featuring Lester Young, Coleman Hawkins and other greats, sings her heart out.

There will also be four seminars in mid-November, organized by Cherotk, discussing various aspects of the relationship between jazz and TV. Tickets for the seminars are \$5 for the general public, \$4 for members; admission to the museum involves a reasonably priced sliding scale of "suggested contributions."

THE AGENDA for the upcoming National Assn. of Jazz Educators Conference, slated for Jan. 9-12 at the Anaheim Marriott, is taking shape, with the first list of performers and clinicians released by convention coordinator Bill McFarlin. That lineup features Louie Bellson, Richie Cole, Joyce Collins, Jon Faddis, Steve Houghton, Lanny Morgan, Tito Puente, Ward Swingle, Bill Watrous and Ernie Watts.

Among the ensembles expected to participate are Maiden Voyage, a group led by trumpeter Stacy Rowles featuring her pianist father Jimmy, Supersax & L.A. Voices and Bob Florence's Limited Edition Big Band. Also mentioned are Dave Finberg with the Maynard Ferguson band, Joe Severinsen and the "Tonight Show" orchestra, combo led by pianist James Williams and baritone saxophonist Nick Brignola, and an in-house conference rhythm section comprising Harold Danko, Todd Coolman and Duffy Jackson.

This year's meet will embrace two themes, "Jazz & The Media" and "Women In Jazz," with various panels augmenting the 20 to 25 clinics and performances.

Copyright © 1985, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of the publisher.

# TOP SPIRITUAL ALBUMS

Compiled from a national sample of retail store and one-stop sales reports.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST		TITLE
			ARTIST	RECORD LABEL	
5	1	23	THE NUMBER BROTHERS	MALACO MA 4000	13 weeks at No. One BLESS'D
2	1	41	WALTER HAWKINS	LIGHT 15587	LOVE ALIVE III
5	1	8	EDWIN HAWKINS	COMBINED 5887/LIGHT	HAVE MERCY
5	1	13	NICHOLAS	INTERGRAM 0018	DEDICATED
5	1	17	THE WINANS	LIGHT 15583	TOMORROW
5	1	13	DOUGLAS MILLER	LIGHT 15476	UNSPAKABLE JOY
7	7	48	VANESSA BELL ARMSTRONG	OWNS PR 3025	CHOSEN
8	1	43	ANDRAE CROUCH	LIGHT 5863	NO TIME TO LOSE
5	17	25	REV. MARVIN YANCY	WORDSDORNO NA 8338/MCA	HEAVY LOAD
16	19	19	THE RANCE ALLEN GROUP	WORD 8243/ARM	I GIVE MYSELF TO YOU
11	9	25	COMMISSIONED	LIGHT 5861	I'M GOING ON
16	17	125	REV. F.C. BARNES & REV. JANICE BROWN	ATLANTA INTL. INC 10058	ROUGH SIDE OF THE MOUNTAIN
16	NEW	1	REV. F.C. BARNES & REV. JANICE BROWN	ATLANTA INTL. INC 10059	HOLD ON
16	18	17	REV. CLAY EVANS & THE FELLOWSHIP CHOR	SAWY 14742	WHAT'S BEEN DONE FOR ME
16	1	8	CHARLES NICKS	SOUND OF GOSPEL 500-146	COME UNTO JESUS
16	13	13	TIMOTHY WRIGAT	GOSPEL/PL 10021	LIVE AT THE WASHINGTON TEMPLE C.O.G.I.C.
16	17	17	LUTHUR BARNES & THE RED BUDD GOSPEL CHOIR	ATLANTA INTL. 10075	HE CARES
16	19	19	THE TRUETHETTES	MALACO 4397	MAKING A WAY
16	18	53	REV. M. BRUNSON/THOMPSON COMMUNITY CHOR	WORD 8105/ARM	MIRACLE "LIVE"
20	1	8	NEW JERUSELM BAPTIST CHOIR	SAWY 14750	MY EYE IS ON THE SPARROW
21	25	9	THE CANTON SPIRITUALS	IMP & SEC 1019	MISSISSIPPI PO BOY
22	19	17	THE NEW JERSEY MASS CHOR	FREEDOME IRL 14113	I WANT TO KNOW WHAT LOVE IS
23	13	13	SHIRLEY CAESAR	WORD 8318/ARM	SAILIN'
16	17	17	JOE LIGON	WORD 8270/ARM	OLD REVIVAL BACK HOME
25	19	13	THE GEORGIA MASS CHOR	SAWY 7088	I'M GONNA HOLD OUT
20	1	8	OTIS CLAY	IRML 1200	WHEN THE GATES SWING OPEN
27	NEW	1	THE JACKSON SOUTHERNERS	MALACO 4402	GREATEST HITS
22	NEW	1	JAMES CLEVELAND & THE S.C.C.C.	WING JAMES R1 9301 JAMES CLEVELAND & THE S.C.C.C.	
28	23	17	MATTIE MOSS CLARK	ONE 7772	HUMBLE THYSELF
28	32	17	JAMES CLEVELAND AND THE GMMW	SAWY 7090	LIVE IN ATLANTA
31	NEW	1	SANDRA CROUCH	LIGHT 15555	WE'RE WAITING
32	19	25	DELEON RICHARDS	WORD 8173/ARM	DELEON
33	17	5	LITTLE CEDRIC & THE HALEY SINGERS	GOSPEL/PL 10028	GOO'S BLESSING
34	30	49	KEITH PRINGLE	HEART-WARMING 3704/UNL	PERFECT PLACE
35	33	83	THE MIGHTY CLOUDS OF JOY	WORD 8122/ARM	SING AND SHOUT
36	27	53	EDWIN HAWKIN MUSIC/ART SEMINAR MASS CHOR	BETHLEHEM 4045	ANGELS WILL BE SINGING
37	36	81	THOMAS WHITFIELD & CO	SOUND OF GOSPEL 140	HALLELUJAH ANYHOW
38	31	109	SANDRA CROUCH	LIGHT 155825	WE SING PRAISES
39	37	25	ARETHA FRANKLIN & JAMES CLEVELAND	ATLANTA 402 9106	AMAZING GRACE
40	38	37	PHILIP BAILEY	WORD 8102/ARM	THE WONDERS OF HIS LOVE

CCO Compact Disc available. \*Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. \*\*RIAA certification for sales of one million units.

# HOT DANCE/DISCO

Copyright 1985, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

## CLUB PLAY

Compiled from a national sample of dance club playlists.

WEEK	LAST WEEK	2 WEEKS AGO	TITLE	ARTIST
1	2	3	1	1
1	1	3	<b>YOU WEAR IT WELL (REMIX)</b> GORDY #24752, MC/148	EL DEBARGE WITH DEBARGE
2	4	6	<b>YOU &amp; ME (CBS ASSOCIATED 479 05284)</b>	THE FLURTS
3	6	13	<b>PART TIME LOVER (REMIX)</b> (MCA 45467, MC/108)	STEVE WONDER
4	2	1	<b>FALL DOWN (SPIRIT OF LOVE)</b> (A&M SP 13146)	TRAMANE
5	5	7	<b>EATEN ALIVE</b> (MCA PD 14183)	DIANA ROSS
6	11	27	<b>WHO'S ZOOBIN' WHO? (REMIX)</b> (ARISTA 401 8411)	ARETHA FRANKLIN
7	8	12	<b>PERFECT WAY (REMIX)</b> (MCA/RS 020262)	SCRITTI POLITI
8	3	2	<b>MONEY'S TOO TIGHT TO MENTION</b> (E1 & T 04 6683)	SIMPLY RED
9	10	17	<b>I'M GONNA TALK YOUR PLAYHOUSE DOWN</b> (COLUMBIA 44 05284)	PAUL YOUNG
10	9	14	<b>MUSIC IS THE KEY</b> (J INTERNATIONAL 0289)	J.M. SKL
11	7	9	<b>CONGA</b> (TVC 445553)	MIAMI SOUND MACHINE
12	14	21	<b>SEDUCTION</b> (GORDY 434452, MC/108)	VAL YOUNG
13	22	45	<b>LOVER COME BACK TO ME (REMIX)</b> (EPIC 49 05219)	DEAD OR ALIVE
14	15	19	<b>THE OAK TREE</b> (WARNER BROS. 020379)	MORRIS DAY
15	25	38	<b>A LOVE BIZARRE</b> (PULSEY PINK PROMOS/WARNER BROS.)	SHEILA E.
16	20	6	<b>STOP PLAYING ON ME</b> (ATL & BERRY BRAY 418 0140)	VIKKI LOVE WITH NUJANCE
17	18	23	<b>RUNNING UP THAT HILL</b> (EM AMERICA 7385)	KATE BUSH
18	37	—	<b>I LIKE YOU</b> (CAMPBELL 479 02638, CBS ASSOCIATED)	PHYLLIS NELSON
19	29	—	<b>TAKES A LITTLE TIME</b> (LONDON 984 204 / POLYGRAM)	THE CONTRAST
20	35	—	<b>ONE OF THE LIVING</b> (CAPTOL 15 6209)	TINA TURNER
21	24	24	<b>SAV IT AGAIN</b> (ARISTA 401 9393)	THE DANCE SOCIETY
22	26	29	<b>YOU &amp; ME (NUMBER ONE)</b> (NEXT PLATEAU MP50035)	PRINCESS
23	17	22	<b>LET YOUR LOVING/DON'T LET IT UP</b> (NEXT PLATEAU MP50032)	WELL RED
24	43	—	<b>BABY TALK</b> (MCA/RS 020379)	ALISHA
25	12	10	<b>ONE LIFE/IT'S THE WAY YOU DO IT</b> (MCA 020364, WARNER BROS.)	LAO BACK
26	31	41	<b>LOVE OASIS (EMERGENCY ENDS 0554)</b>	PATRIS
27	27	30	<b>RORI (EPI) (QUEST 25313 / WARNER BROS.)</b>	RORI
28	13	6	<b>DRESS YOU UP (REMIX)</b> (MCA 020369, WARNER BROS.)	MADONNA
29	34	35	<b>SINGLE LIFE</b> (ATLANTA ARTISTS 884 0101)	CAMEO
30	36	36	<b>(KRUSH GROOVE) CAN'T STOP THE STREET</b> (MCA/RS 020379)	CHAKA KHAN
31	42	—	<b>EVERYBODY DANCE</b> (A&M SP 12149)	TA MARA & THE SEEN
32	38	44	<b>WHISPER TO A SCREAM</b> (MCA/RS 020379)	BOBBY O' WITH CLAUDIO J. BARRY
33	48	1	<b>BOY IN THE BOX (REMIX)</b> (S&W AMERICA / V 12001)	COREY HART
34	NEW	—	<b>MAMI VICE</b> (MCA 23575)	JAN HAMMER
35	38	37	<b>ONE LOVE</b> (SUPERSTARS BY 009)	JANICE CRISTINE
36	40	43	<b>CAN'T GET ENOUGH OF YOUR LOVE</b> (MCA/RS 020379)	PINK RHYTHM FEATURING JOHN ROCCA
37	47	—	<b>SHOULDN'T DO THAT</b> (EM AMERICA / V 1664)	KAJA
38	28	5	<b>IN BETWEEN DAYS</b> (E1 & T 04 6682)	THE CLARE
39	44	48	<b>HOLD ME</b> (ATLANTIC 036845)	LAURA BRANIGAN
40	NEW	—	<b>COMO TU TE LLAMA?</b> (CAPTOL 15 8654)	SLY FOX
41	50	—	<b>ALICE, I WANT YOU JUST FOR ME</b> (COLUMBIA 44 05282)	FULL FORCE
42	NEW	—	<b>PARTY ALL THE TIME</b> (COLUMBIA 44 05280)	EDDIE MURPHY
43	23	11	<b>B.E.N.E.A.R ME</b> (MCA/RS 084 0021)	ABC
44	NEW	—	<b>THIS IS FOR YOU</b> (MCA/RS 020379)	THE SYSTEM
45	NEW	—	<b>LAY YOUR HANDS ON ME (REMIX)</b> (ARISTA 401 8412)	THE THOMPSON TWINS
46	NEW	—	<b>VIVE LE ROCK (REMIX)</b> (EPIC 49 05219)	ADAM ANT
47	NEW	—	<b>GET UP OFFA THAT THANG</b> (EMERGENCY ENDS 0508)	SCREAMIN' TONY BAXTER
48	NEW	—	<b>MY OBSESSION</b> (ATLANTIC 036847)	MERI D. MARSHALL
49	NEW	—	<b>SO IN LOVE</b> (EMCA 401 2143)	O'M D

**BREAKOUTS**  
 1. YOUR PERSONAL TOUCH (EVELYN) CHAMPAGNE KING (MCA)  
 2. TOUCH ROSES (BOOK OF LOVE) (GORDY) (MCA)  
 3. BREAK IT UP (REMIX) THE MARY JANE GIRLS (GORDY)  
 4. THE HEAT IN ME (REMIX) (LIONEL CLIP FORD) (MCA)  
 5. HIGH ABOVE THE CLOUDS (REMIX) HARADA MICHAEL, WALDEN HEADS (MCA)  
 6. THINKING ABOUT YOU (REMIX) WHITE Y HOUSTON (MCA)  
 7. AND SHE WAS (REMIX) (THE SYSTEM) (MCA)  
 8. WHO NEEDS LOVE LIKE THAT (EVELYN) (MCA)  
 9. COME WITH ME (SPACE MONKEY) (MCA)

## 12 INCH SINGLES SALES

Compiled from a national sample of retail store sales reports

WEEK	LAST WEEK	2 WEEKS AGO	TITLE	ARTIST
1	2	3	1	1
1	2	8	<b>ITLL BE GOOD</b> MCA/RS 020379	STEVIE & ANGELA
2	10	—	<b>PART TIME LOVER (REMIX)</b> (MCA 45467, MC/108)	RENE WONDER
3	3	6	<b>THE OAK TREE</b> (WARNER BROS. 020379)	MORRIS DAY
4	4	8	<b>CONGA</b> (TVC 445553)	MIAMI SOUND MACHINE
5	5	5	<b>FALL DOWN (SPIRIT OF LOVE)</b> (A&M SP 13146)	TRAMANE
6	6	3	<b>THE SHOW/LA OI OI</b> (MCA/RS 020379)	DOUG E. FRESH & THE GET FRESH CREW
7	1	1	<b>DRESS YOU UP (REMIX)</b> (MCA 020369, WARNER BROS.)	MADONNA
8	16	36	<b>WHO'S ZOOBIN' WHO? (REMIX)</b> (ARISTA 401 8411)	ARETHA FRANKLIN
9	8	7	<b>OBJECT OF MY DESIRE</b> (E1 & T 04 6683)	STARPORT
10	7	9	<b>BE NEAR ME</b> (MCA/RS 084 0021)	ABC
11	30	—	<b>YOU WEAR IT WELL</b> (MCA 23575)	JAN HAMMER
12	12	18	<b>YOU WEAR IT WELL (REMIX)</b> (MCA 23575)	EL DEBARGE WITH DEBARGE
13	14	14	<b>I'M GONNA TALK YOUR PLAYHOUSE DOWN</b> (COLUMBIA 44 05284)	PAUL YOUNG
14	11	12	<b>ALL FALL DOWN</b> (MCA PD 14189)	FIVE STAR
15	15	13	<b>EATEN ALIVE</b> (MCA PD 14183)	DIANA ROSS
16	18	17	<b>SAY I'M YOUR NUMBER ONE</b> (NEXT PLATEAU MP50031)	PRINCESS
17	24	36	<b>STOP PLAYING ON ME</b> (ATL & BERRY BRAY 418 0140)	VIKKI LOVE WITH NUJANCE
18	4	8	<b>LOVER COME BACK TO ME</b> (EPIC 49 05219)	COLONEL ABRAMS
19	19	41	<b>TRAPPED</b> (MCA 23548)	DEAD OR ALIVE
20	41	—	<b>BABY TALK</b> (MCA/RS 020379)	ALISHA
21	26	33	<b>YOU &amp; ME (CBS ASSOCIATED 479 05284)</b>	THE FLURTS
22	25	48	<b>SEDUCTION</b> (GORDY 434452, MC/108)	VAL YOUNG
23	17	11	<b>THE SCREAMS OF PASSION/YES</b> (PULSEY PINK PROMOS/WARNER BROS.)	THE FAMILY
24	13	10	<b>ON SHEILA MCA 23577</b>	READY FOR THE WORLD
25	42	—	<b>HONEY FOR THE BEES</b> (QUEST 25313, WARNER BROS.)	PATTI AUGUST
26	27	23	<b>MUSIC IS THE KEY</b> (J INTERNATIONAL 0289)	J.M. SKL
27	20	22	<b>(KRUSH GROOVE) CAN'T STOP THE STREET</b> (MCA/RS 020379)	CHAKA KHAN
28	21	24	<b>RUNNING UP THAT HILL</b> (EM AMERICA 7385)	KATE BUSH
29	31	38	<b>SO SMOOTH</b> (JANIS ROCK 0819)	KRYSTAL DAVIS
30	23	27	<b>NEEDLE TO THE GROOVE</b> (MCA/RS 020379)	MANTROX
31	42	—	<b>I LIKE YOU</b> (CAMPBELL 479 02638, CBS ASSOCIATED)	PHYLLIS NELSON
32	NEW	—	<b>ONE OF THE LIVING</b> (CAPTOL 15 6209)	TINA TURNER
33	22	15	<b>DANCING IN THE STREET</b> (MCA/RS 020379)	MICK JAGGER & DAVID BOWIE
34	45	45	<b>DON'T STOP THE DANCE (REMIX)</b> (WARNER BROS. 020385)	BRYAN FERRY
35	34	28	<b>PICKIN' UP PIECES</b> (MCA/RS 06647, ATLANTIC)	BRENDA K. STARR
36	35	32	<b>ONE LOVE</b> (SUPERSTARS BY 009)	JANICE CRISTINE
37	50	—	<b>MY HEART GOES BANG</b> (MCA/RS 020379)	DEAD OR ALIVE
38	36	43	<b>TAKEN ON ME</b> (MCA/RS 084 0021)	AHA
39	33	31	<b>MONEY'S TOO TIGHT TO MENTION</b> (E1 & T 04 6682)	SIMPLY RED
40	NEW	—	<b>EVERYBODY DANCE</b> (A&M SP 12149)	TA MARA & THE SEEN
41	32	30	<b>HARD TIMES FOR LOVERS (REMIX)/HE'S A PRETENDER</b> (GORDY 434452, MC/108)	JENNIFER HOLLADAY
42	NEW	—	<b>AMERICA (REMIX)/GIRL</b> (PULSEY PINK PROMOS/WARNER BROS.)	THE REVOLUTION
43	39	29	<b>SINGLE LIFE</b> (ATLANTA ARTISTS 884 0101)	CAMEO
44	44	43	<b>PARTY ALL THE TIME</b> (COLUMBIA 44 05280)	EDDIE MURPHY
45	28	11	<b>DARE ME</b> (MCA PD 14137)	THE POINTER SISTERS
46	30	28	<b>LOVE OASIS</b> (EMERGENCY ENDS 0554)	PATRIS
47	NEW	—	<b>GIVE IT UP</b> (MCA/RS 1429 05282)	EVELYN "CHAMPAGNE" KING
48	NEW	—	<b>THE BOY WITH THE THORN IN HIS SIDE</b> (MCA 020364, WARNER BROS.)	THE SMITHS
49	NEW	—	<b>SHOUT</b> (REMIX) (MCA/RS 084 0021)	TEARS FOR FEARS

**BREAKOUTS**  
 1. THINKING ABOUT YOU (REMIX) WHITEY HOUSTON (MCA)  
 2. TARZAN BOY BALTIMORA (MCA/RS)  
 3. PERFECT WAY (REMIX) SCRITTI POLITI (MCA/RS)  
 4. CHAMPAGNE KING (MCA)  
 5. TALKING AND KICKING SIMPLY RED (MCA)

Tables with future chart potential based on club play this week. \* Tables with the greatest sales to date club play sales this week. \*\* Sales up significantly from last week. \*\*\* Includes industry sales of albums (RCA) certification for sales of one million units. # Includes club play sales of two million units. Reprints under Club Play are 12 week unless otherwise indicated.











# CRIA, SODRAC Working on New Rights Fee

## Move in Anticipation of Copyright Act Revision

TORONTO The Canadian Recording Industry Assn. (CRIA) has begun negotiations with SODRAC, a recently formed mechanical reproduction rights agency, to set a new fee in anticipation of a new Copyright Act in the next year or so.

The aim, says CRIA president Brian Robertson, is "to settle the matter within the industry and come to the government with an agreed-upon rate" when copyright reform takes place.

A recent House of Commons subcommittee report on copyright recommended the abolition of the current 2¢-a-side compulsory mechanical rights fee, but did not say how such a fee would be replaced.

"We've been told informally by the government that it would like the industry to come [forward] with a solution," Robertson says.

CRIA and SODRAC have been talking two months and have held three meetings so far to work toward a new rate. Another meeting is scheduled this week.

The copyright recommendations by the subcommittee would empower the Copyright Board to establish and enforce the rate, which industries now maintain is sorely in need of revision. "What we are doing is trying to sit down with SODRAC and recognize the need for an increased rate and yet not hindering the industry with an unreasonably high rate," Robertson says. About 500 million in royalties is the Canadian Mechanical Reproduction Rights Agency (CMRRA), the long-standing orga-

nization in the country. Robertson says CMRRA was waiting for the subcommittee's recommendations before it would discuss the issue or engage in negotiations.

What the talks may lead to is a more quickly revised rate once copyright reform takes effect. The government now is designing legislation arising from the recommendations and may introduce amendments to the antiquated Copyright Act, last overhauled in 1924, as soon as this spring. Much may depend on the status of Marcel Masie, the federal communications minister, who stepped down in September because the RCMP was investigating an allegation of excessive campaign spending during the 1984 election campaign.

The investigation is expected to conclude shortly, and Prime Minister Brian Mulroney has already said he will bring back Masie if he is cleared of wrongdoing. That would likely mean a swifter copyright reform and the introduction by the spring of a federal strategy for the sound recording industry.

Among the copyright measures proposed in the report were a \$1-million fine for copyright infringement, a rental right and abolition of the rate. Among the measures in the federal strategy are funds from the government for record and video production, direct funds for specialty music, federal assistance for production firm financing and radio programming syndication.

# 'Tears' Documentary Opens Amid Black-Tie Fanfare

TORONTO "Tears Are Not Enough," the feature-length film about the making of the Canadian single for African famine relief, opened to a steady, if unimpassioned, business at movie houses across the country.

The film by Oscar-winning Canadian director John Zartky was given its first showing at a fund-raiser at Toronto's Casa Loma, where nearly half of the almost 50 Canadian performers on the single

appeared, and where organizers outlined where the Northern Lights For Africa Society funds are headed.

So far, says Northern Lights executive director Maureen Jack, none of the \$2.4 million raised this year has reached the trouble spots of Africa. Collecting funds from Live Aid has taken longer than expected.

Government officials, meanwhile, have advised Northern Lights to hook up with African Emergency Aid, an umbrella group for Ethiopians in relief. Worried that it was behind schedule, Northern Lights has agreed to do so.

More than \$1.5 million has been committed to eight projects run by six relief groups.

Northern Lights and African Emergency Aid will each give \$500,000 to a Red Cross program that assists Ethiopians in their return from relief camps to their villages and equips them with seeds, fertilizer and tools. And the two organizations are donating \$250,000 each to a CARE project in Sudan to plant trees and help recover land from the encroaching desert.

The two groups are disbursing \$200,000 each to a water development program sponsored by UNICEF, and \$150,000 each to a Cash For Food For Work program that lends money to female villagers for food and is repaid by male villagers' work.

Northern Lights is giving \$150,000 to the Alaba Kolloh clinic in Ethiopia through the Canadian Physicians For Africa Relief, and \$30,000 to the Fursi clinic in Ethiopia.

Northern Lights and the umbrella group are each donating \$145,000 to the Save The Children Fund of British Columbia for an emergency truck repair shop in Sudan that maintains trucks bringing food and other supplies to the area. It is also giving the fund \$150,000 for a development in Zimbabwe. And Northern Lights is handing over \$65,000 to Plentys Canada for a gravity-fed water project in Lesotho.

## Brit Chain Reorganizes

(Continued from page 9)

in recorded music is some 12.5%, and independent retailers clearly face a battle to compete with Sainsbury's sheer buying power and resources. Smith is experimenting with new retail styles and has refurbished one store in Berkshire to gauge consumer reaction. But that style may necessitate his implementation through the rest of the chain.

New retail presentation ideas will be tested nationwide alongside the proposed fits of audio/video promotion.

## MGMm GETS BOOST

(Continued from page 9)

conversion and videodisk mastering, and Initial Pictures—the feature film company, run by NBD's Nicky Hayes, in which MGMm has a one-third stake—as well as the proposed new on-line edit suite.

Millaney himself is also involved in a second attempt to establish an association of U.K. music video producers.

## INTERNATIONAL EDITOR

PETER JONES, Billboard, 7 Canary St., London W1P 1LP, 01 439 9111

## INTERNATIONAL CORRESPONDENTS

Austria—MANFRED SCHNEIDER, 1180 W. 47th, Kreuzgasse 27, 0222 48 28-82.  
Belgium—GLENN BAKER, P.O. Box 201, Baulhem Mills, 2152 New South.  
Belgium—MARC MALLON, 41, 2940 Avenue, 03-5460892.  
Canada—ARNE LARSEN, 7 Grosvenor Ave., Toronto, Ontario M6G 1M1, 416-543-3121.  
Czechoslovakia—BO LUPOMIR DOBRUŠKA, 14 Zvezky Prsk, 147 08 Praha 4, 024-3108.  
Denmark—ANNE STRIETZ, 22 Tjornesvej, DK 300 Sønderborg, 045 22-26 72.  
Finland—AARU HELPALOTO, SF, Kalevankatu 27, 01318.  
France—OLIVIER HALL, 8 Rue de Valenciennes, 75114 Paris, 1 54-4879.  
Germany—JOHN CARROLL, Karlsruhe 20, 78 Albertstr. 40.  
Holland—WILLIAM WOODS, Blindeboord 23, Heterenweg 105-1137.  
Hong Kong—HANS EBERT, TMS, 11/F, Wan Kwong Bldg., 68-62 Hennessy Rd., Tel. (5) 276221.  
Hungary—PAUL CHOPIN, Dombóczy 7, 1026 Budapest, 1 Tel. 343-4546.  
Ireland—ADN STAFF, 56 Rutger Road, Dublin 6, Ireland, 01-472 7472.  
Israel—BENNY DUDOVITCH, P.O. Box 7759, 97 48 Jerusalem.  
Italy—VITTORIO CASTELLI, Via Vigano 7, 20122 Milan, 02 545-5121.  
Japan—SUEI FUJITA, Utsunomiya Bldg., 19-16 Jingucho 6-Chome, Shikibu-ku Tokyo 130 03 698444.  
Korea—RON ANDREWS, P.O. Box 41152, Seoul, 24725.  
Philippines—CES RODRIGUEZ, 11 Tomas Bonifacio, Quezon City, 3900.  
Poland—ROMAN WISNIO, Rydykier 21, 01-213 Warszawa, 24-36-54.  
Portugal—FERNANDO TENENTE, R. Sta Helena 122, R.C., Oporto.  
Romania—CRISTINA URZULESCU, Str. Rada de la Alina 25, Sector 2, Bucharest 7, P.O. 13-46-10.  
Singapore—OCTAVIA GHIOSE, 184 Mount Pleasant Rd., 1129 756551.  
South Africa—JOHN MILLER, c/o The Rand Daily Mail, 171 Main St., Johannesburg 2105-9111.  
Sweden—MAGNUS JONSSON, Teatrigatan 11, 11224 Stockholm, 08-238900.  
Switzerland—PIERRE HAESELER, Muesmatten 8, CH-4800 Olten, 062 23-9009.  
U.S.S.R.—VADIM O. FURCHENKOV, 6 Aktyonkiy Str., Block 2, Apt. 16, 195186 Leningrad, GRM 228-235-250.  
West Germany—CHRISTOPH SPANM (See Correspondent), 236 Bad Segeberger Am Dr. 47a, Postfach 1106, 21505 NIJMEGEN.  
Yugoslavia—MILICA VUKOB, Dragazina, Brijuni 6, 61 351, Brijuni, Ljubljana 23 522.

# Maple Briefs

**STORY AFTER STORY** of American cultural invasion has been hitting the newspapers in recent years, and so it is pleasing to note the impact of Toronto's CILQ-FM on the Buffalo market. Recent Arbitron ratings have the station 13th in the market, but much higher in the teen and young adult demographics.

**CULTURAL SOVEREIGNTY** is a touchy issue in Canada and is getting much attention as the country moves toward talks soon with the United States on "enhanced trade." The deputy communications minister, Alain Gourd, says that broadcast ownership and Bill C-66, legislation which prevents Canadians from deducting an expense on their taxes, advertising on American radio or TV, "are not on the table for discussion."

**GEORGE ZAMFIR**, the pianofautist and recent Canadian citizen, is off on a cross-country tour soon and is about to finance a 4,300-seat concert hall near his home in Quebec. Zamfir is up for a Juno award next week.

**PAT NABLE**, the 26-year-old station manager at CKCU-FM Carleton Place, is the youngest Canadian community station, is leaving after Christmas after three-plus years at the helm. He wants to write a hand-

book on student radio and is thinking about a career in broadcasting where he'd be a valuable addition.

**IT WAS HEARTENING** to see the ovation ATV Canada chief Frank Davies received recently at the PRO Canada awards. Davies is among the staff being let go as a result of the recent sale of ATV. CBS Songs is hiring one additional staff member to take the place of the 27 ATV employees. Davies says he plans to work in some capacity with ATV writer Ed Schwartz, who is part of a band recently signed to Epic in the U.S. called L.E.D., which includes singer Lenky Zakatka and bassist Dave Tyson, a longtime collaborator with Schwartz.

**BRAYAN ADAMS** and Jim Vallance will have a Christmas single out this year. Adams wrapped up recording on the track in New York recently. It was to have been part of a film, but it is believed not to be anymore.

**APPROVAL** OF the purchase of Standard Broadcasting Ltd. is expected by month's end from the Canadian Radio-Television and Telecommunications Commission, making it the largest Canadian broadcast transaction in history.

# WATCH FOR A Billboard Spotlight

# Canada

ISSUE DATE  
DECEMBER 14  
ADVERTISING  
DEADLINE  
NOVEMBER 22

For advertising details call  
In Milan: Germano Ruscolto (2) 28-29-158  
In London: Patrick Campbell, European Sales Manager,  
(01) 439-9411  
In New York: Eugene T. Smith, Associate Publisher,  
(212) 764-7514  
or contact any Billboard Sales Office worldwide



©Copyright 1985 Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

**BRITAIN** (Courtesy Music Weekly As of 10-20-85)

This Week	Last Week	Title	Artist
1	1	1	1
2	1	1	1
3	2	1	1
4	3	1	1
5	4	1	1
6	5	1	1
7	6	1	1
8	7	1	1
9	8	1	1
10	9	1	1
11	10	1	1
12	11	1	1
13	12	1	1
14	13	1	1
15	14	1	1
16	15	1	1
17	16	1	1
18	17	1	1
19	18	1	1
20	19	1	1
21	20	1	1
22	21	1	1
23	22	1	1
24	23	1	1
25	24	1	1
26	25	1	1
27	26	1	1
28	27	1	1
29	28	1	1
30	29	1	1
31	30	1	1
32	31	1	1
33	32	1	1
34	33	1	1
35	34	1	1
36	35	1	1
37	36	1	1
38	37	1	1
39	38	1	1
40	39	1	1
41	40	1	1
42	41	1	1
43	42	1	1
44	43	1	1
45	44	1	1
46	45	1	1
47	46	1	1
48	47	1	1
49	48	1	1
50	49	1	1

**CANADA** (Courtesy The Record) As of 10-20-85

This Week	Last Week	Title	Artist
1	1	1	1
2	2	1	1
3	3	1	1
4	4	1	1
5	5	1	1
6	6	1	1
7	7	1	1
8	8	1	1
9	9	1	1
10	10	1	1
11	11	1	1
12	12	1	1
13	13	1	1
14	14	1	1
15	15	1	1
16	16	1	1
17	17	1	1
18	18	1	1
19	19	1	1
20	20	1	1

**ALBUMS**

This Week	Last Week	Title	Artist
1	1	1	1
2	2	1	1
3	3	1	1
4	4	1	1
5	5	1	1
6	6	1	1
7	7	1	1
8	8	1	1
9	9	1	1
10	10	1	1
11	11	1	1
12	12	1	1
13	13	1	1
14	14	1	1
15	15	1	1
16	16	1	1
17	17	1	1
18	18	1	1
19	19	1	1
20	20	1	1

**WEST GERMANY** (Courtesy De Muziek) As of 10-20-85

This Week	Last Week	Title	Artist
1	1	1	1
2	2	1	1
3	3	1	1
4	4	1	1
5	5	1	1
6	6	1	1
7	7	1	1
8	8	1	1
9	9	1	1
10	10	1	1
11	11	1	1
12	12	1	1
13	13	1	1
14	14	1	1
15	15	1	1
16	16	1	1
17	17	1	1
18	18	1	1
19	19	1	1
20	20	1	1

**ALBUMS**

This Week	Last Week	Title	Artist
1	1	1	1
2	2	1	1
3	3	1	1
4	4	1	1
5	5	1	1
6	6	1	1
7	7	1	1
8	8	1	1
9	9	1	1
10	10	1	1
11	11	1	1
12	12	1	1
13	13	1	1
14	14	1	1
15	15	1	1
16	16	1	1
17	17	1	1
18	18	1	1
19	19	1	1
20	20	1	1

**FRANCE** (Courtesy Les Rapports) As of 10-20-85

This Week	Last Week	Title	Artist
1	1	1	1
2	2	1	1
3	3	1	1
4	4	1	1
5	5	1	1
6	6	1	1
7	7	1	1
8	8	1	1
9	9	1	1
10	10	1	1
11	11	1	1
12	12	1	1
13	13	1	1
14	14	1	1
15	15	1	1
16	16	1	1
17	17	1	1
18	18	1	1
19	19	1	1
20	20	1	1

**ALBUMS**

This Week	Last Week	Title	Artist
1	1	1	1
2	2	1	1
3	3	1	1
4	4	1	1
5	5	1	1
6	6	1	1
7	7	1	1
8	8	1	1
9	9	1	1
10	10	1	1
11	11	1	1
12	12	1	1
13	13	1	1
14	14	1	1
15	15	1	1
16	16	1	1
17	17	1	1
18	18	1	1
19	19	1	1
20	20	1	1

**AUSTRALIA** (Courtesy Music Weekly Report) As of 10-23-85

This Week	Last Week	Title	Artist
1	1	1	1
2	2	1	1
3	3	1	1
4	4	1	1
5	5	1	1
6	6	1	1
7	7	1	1
8	8	1	1
9	9	1	1
10	10	1	1
11	11	1	1
12	12	1	1
13	13	1	1
14	14	1	1
15	15	1	1
16	16	1	1
17	17	1	1
18	18	1	1
19	19	1	1
20	20	1	1

**ALBUMS**

This Week	Last Week	Title	Artist
1	1	1	1
2	2	1	1
3	3	1	1
4	4	1	1
5	5	1	1
6	6	1	1
7	7	1	1
8	8	1	1
9	9	1	1
10	10	1	1
11	11	1	1
12	12	1	1
13	13	1	1
14	14	1	1
15	15	1	1
16	16	1	1
17	17	1	1
18	18	1	1
19	19	1	1
20	20	1	1

**JAPAN** (Courtesy Music Labels As of 10-20-85)

This Week	Last Week	Title	Artist
1	1	1	1
2	2	1	1
3	3	1	1
4	4	1	1
5	5	1	1
6	6	1	1
7	7	1	1
8	8	1	1
9	9	1	1
10	10	1	1
11	11	1	1
12	12	1	1
13	13	1	1
14	14	1	1
15	15	1	1
16	16	1	1
17	17	1	1
18	18	1	1
19	19	1	1
20	20	1	1

**ALBUMS**

This Week	Last Week	Title	Artist
1	1	1	1
2	2	1	1
3	3	1	1
4	4	1	1
5	5	1	1
6	6	1	1
7	7	1	1
8	8	1	1
9	9	1	1
10	10	1	1
11	11	1	1
12	12	1	1
13	13	1	1
14	14	1	1
15	15	1	1
16	16	1	1
17	17	1	1
18	18	1	1
19	19	1	1
20	20	1	1

**ITALY** (Courtesy Grafeme Ricerche) As of 10-20-85

This Week	Last Week	Title	Artist
1	1	1	1
2	2	1	1
3	3	1	1
4	4	1	1
5	5	1	1
6	6	1	1
7	7	1	1
8	8	1	1
9	9	1	1
10	10	1	1
11	11	1	1
12	12	1	1
13	13	1	1
14	14	1	1
15	15	1	1
16	16	1	1
17	17	1	1
18	18	1	1
19	19	1	1
20	20	1	1

**ALBUMS**

This Week	Last Week	Title	Artist
1	1	1	1
2	2	1	1
3	3	1	1
4	4	1	1
5	5	1	1
6	6	1	1
7	7	1	1
8	8	1	1
9	9	1	1
10	10	1	1
11	11	1	1
12	12	1	1
13	13	1	1
14	14	1	1
15	15	1	1
16	16	1	1
17	17	1	1
18	18	1	1
19	19	1	1
20	20	1	1



“In order to ‘reach out and touch’  
you need a strong hand behind you. We’re proud to be  
a part of the family of ASCAP.”

**Nick Ashford & Valerie Simpson.**

**ascap**

American Society of Composers, Authors & Publishers



# HOT 100 SALES & AIRPLAY

A ranking of the top 30 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart

WEEK	SALES		ARTIST	AIRPLAY		HOT 100 POSITION	
	THWIKES LAST WEEK	TITLE		THWIKES LAST WEEK	TITLE		
1	2	MIAMI VICE THEME	JAN HAMMER	1	PART TIME LOVER	STEVIE WONDER	
2	4	PART TIME LOVER	STEVIE WONDER	2	MIAMI VICE THEME	JAN HAMMER	
3	1	SAVING ALL MY LOVE FOR YOU	WHITNEY HOUSTON	3	HEAD OVER HEELS	TEARS FOR FEARS	
4	7	HEAD OVER HEELS	TEARS FOR FEARS	4	TAKE ON ME	A HA	
5	3	TAKE ON ME	A HA	5	SAVING ALL MY LOVE FOR YOU	WHITNEY HOUSTON	
6	11	YOU BELONG TO THE CITY	GLENN FRYE	6	WE BUILT THIS CITY	STARSHIP	
7	9	FORTRESS AROUND YOUR HEART	STING	7	YOU BELONG TO THE CITY	GLENN FRYE	
8	5	LOVELY O' NEIGH	JOHN COUGAR MULLENBACAP	8	FORTRESS AROUND YOUR HEART	STING	
9	12	LOVIN' EVERY MINUTE OF IT	LOVEBOY	9	OH SHEILA	READY FOR THE WORLD	
10	17	WE BUILT THIS CITY	STARSHIP	10	ONE NIGHT LOVE AFFAIR	BRYAN ADAMS	
11	15	BE NEAR ME	ABC	11	LOVIN' EVERY MINUTE OF IT	LOVEBOY	
12	16	YOU ARE MY LADY	FREDDIE JACKSON	12	SEPARATE LIVES	PHIL COLLINS & MARILYN MARTIN	
13	14	I'M GONNA TEAR YOUR PLAYHOUSE DOWN	PAUL YOUNG	13	BE NEAR ME	ABC	
14	6	OH SHEILA	READY FOR THE WORLD	14	LAY YOUR HANDS ON ME	THE THOMPSON TWINS	
15	8	I'M GOIN' DOWN	BRUCE SPRINGSTEEN	15	I'M GONNA TEAR YOUR PLAYHOUSE DOWN	PAUL YOUNG	
16	22	NEVER	HEART	16	BROKEN WINGS	MR MISTER	
17	20	SEPARATE LIVES	PHIL COLLINS & MARILYN MARTIN	17	NEVER	HEART	
18	18	ONE NIGHT LOVE AFFAIR	BRYAN ADAMS	18	SUNSET GRILL	DON HENLEY	
19	19	AND WE DANCED	THE HOOTERS	19	WHO'S ZOOMIN' WHO	ARETHA FRANKLIN	
20	24	LAY YOUR HANDS ON ME	THE THOMPSON TWINS	20	YOU ARE MY LADY	FREDDIE JACKSON	
21	13	MONEY FOR NOTHING	DIRE STRAITS	21	8	LOVELY O' NEIGH	JOHN COUGAR MULLENBACAP
22	25	LOVE THEME FROM ST. ELMO'S FIRE	DAVID FOSTER	22	26	LOVE THEME FROM ST. ELMO'S FIRE	DAVID FOSTER
23	27	WHO'S ZOOMIN' WHO	ARETHA FRANKLIN	23	9	I'M GOIN' DOWN	BRUCE SPRINGSTEEN
24	—	BROKEN WINGS	MR MISTER	24	25	AND WE DANCED	THE HOOTERS
25	10	DANCING IN THE STREET	MICK JAGGER & DAVID BOWIE	25	28	ONE OF THE LIVING	TINA TURNER
26	—	BOY IN THE BOX	COREY HART	26	27	BOY IN THE BOX	COREY HART
27	20	SUNSET GRILL	DON HENLEY	27	18	MONEY FOR NOTHING	DIRE STRAITS
28	ONE OF THE LIVING	TINA TURNER	28	30	SO IN LOVE	ORCHESTRAL MANOEUVERS IN THE DARK	
29	—	SOUL RISS	OLIVIA NEWTON-JOHNS	29	PERFECT WAY	SCRITTI POLITTI	
30	21	CHERISH	KOOL & THE GANG	30	—	SLEEPING BAG	Z Z TOP

## HOT 100 SINGLES BY LABEL

A ranking of distributing labels by their number of titles on the Hot 100 chart.

LABEL	NO OF TITLES ON CHART
WARNER BROS. (7)	17
COLUMBIA	9
POLYGRAM	9
MCA (7)	10
Capitol (1)	11
EMI-AMERICA	4
ARISTA	4
Elektra	4
CHRYSALIS	2
MOTOWN	2
Gordy (1)	2
Tamla (1)	2

Copyright 1995 Billboard Publications, Inc. No part of this publication may be reproduced stored in any retrieval system or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

## HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	PUBLISHER	PERFORMANCE RIGHTS	SHEET MUSIC
1	Warner Bros.	ASCAP	Warner Bros.
2	Warner Bros.	ASCAP	Warner Bros.
3	Warner Bros.	ASCAP	Warner Bros.
4	Warner Bros.	ASCAP	Warner Bros.
5	Warner Bros.	ASCAP	Warner Bros.
6	Warner Bros.	ASCAP	Warner Bros.
7	Warner Bros.	ASCAP	Warner Bros.
8	Warner Bros.	ASCAP	Warner Bros.
9	Warner Bros.	ASCAP	Warner Bros.
10	Warner Bros.	ASCAP	Warner Bros.
11	Warner Bros.	ASCAP	Warner Bros.
12	Warner Bros.	ASCAP	Warner Bros.
13	Warner Bros.	ASCAP	Warner Bros.
14	Warner Bros.	ASCAP	Warner Bros.
15	Warner Bros.	ASCAP	Warner Bros.
16	Warner Bros.	ASCAP	Warner Bros.
17	Warner Bros.	ASCAP	Warner Bros.
18	Warner Bros.	ASCAP	Warner Bros.
19	Warner Bros.	ASCAP	Warner Bros.
20	Warner Bros.	ASCAP	Warner Bros.
21	Warner Bros.	ASCAP	Warner Bros.
22	Warner Bros.	ASCAP	Warner Bros.
23	Warner Bros.	ASCAP	Warner Bros.
24	Warner Bros.	ASCAP	Warner Bros.
25	Warner Bros.	ASCAP	Warner Bros.
26	Warner Bros.	ASCAP	Warner Bros.
27	Warner Bros.	ASCAP	Warner Bros.
28	Warner Bros.	ASCAP	Warner Bros.
29	Warner Bros.	ASCAP	Warner Bros.
30	Warner Bros.	ASCAP	Warner Bros.

**SHEET MUSIC AGENTS** are listed for particular sheet music copyrights and may not represent valid lead copies

AMP Apple Blackwood CP Columbia Pictures  
 ALM Almo J&J  
 B&B Belwin Mills HL Hal Leonard  
 B & B Big Three  
 C&S Chappell  
 CHA Chappell  
 CLM Cherry Lane  
 CPY Capri  
 CPM Capri  
 C&S Columbia  
 H&H Hansen  
 HM Harman  
 MCA MCA  
 P&P P&P  
 PLY Plymuth  
 W&W Warner Bros.

ALBUMS

**SPOTLIGHT** Predicted to hit top 10 on *Billboard's* Top Pop Albums chart or to earn platinum certification

**NEW & NOTEWORTHY** Highlights new and developing acts worthy of attention

**TRICK** New releases predicted to fall in the top half of the chart in the format listed

**RECOMMENDED** Other releases worth a listen in the respective format, also, other albums of superior quality

All albums commercially available in the U.S. are eligible for review. Send albums for review to: *Sam Sutherland, Billboard, 1100 Wilshire Blvd., Beverly Hills, Calif. 90210*

or Fred Goodman, *Billboard, 1515 Broadway, New York, N.Y. 10036*

Country albums should be sent to: *Kip Rippy, Billboard, 11 Music Circle East, Nashville, Tenn. 37203*

POP

ORIGINAL MOTION PICTURE SOUNDTRACK

**THE UNDISCOVERED COUNTRY**  
 PRODUCERS: Various  
 RELEASE DATE: 1982  
 Writer/director/star Sly Stallone takes a cue from alter ego Rambo to enter the latest rugged sequel with a cold war plot hook that burdens the new Survivor man theme, "Burning Heart," with lyric profanity. But a leechy also including John Caffery, James Brown, Go West, Touch and a duet between Kenny Loggins and Gladys Knight should help generate sales.

ORIGINAL SOUNDTRACK

**THE FIRST BORN**  
 PRODUCERS: Jimmy Bowen  
 RELEASE DATE: 1982  
 The first Broadway cast album to be recorded in Nashville, this digital package is pure high stepping Americana composed by one of country's most contemporary songwriters, Roger Miller. It's easy to see why "Big River" settled near Tony Awards; the music is fresh, bright, and ultimately listenable even without the visuals of the play.

ORIGINAL SOUNDTRACK

**THE FIRST BORN**  
 PRODUCERS: Jimmy Bowen  
 RELEASE DATE: 1982  
 The first Broadway cast album to be recorded in Nashville, this digital package is pure high stepping Americana composed by one of country's most contemporary songwriters, Roger Miller. It's easy to see why "Big River" settled near Tony Awards; the music is fresh, bright, and ultimately listenable even without the visuals of the play.

JIMMY BUFFETT

**Songs You Know By Heart—Jimmy Buffett's Greatest Hits**  
 PRODUCERS: Albert Hammond, Don Geiss  
 RELEASE DATE: 1982  
 Buffett is an irrefragable American humorist who has canonized the Caribbean through song, delivers plenty of what's made him famous here. Original gems like "Come Monday," "Cheeseburger in Paradise," "Son Of A Son Of A Sailor," "Preach This Mustard," "A Pirate Look At Fort," and of course, "Margaritaville" make this a collector's item—or a great traveling to warm up dreary winter months.

JIMMY BUFFETT

**Songs You Know By Heart—Jimmy Buffett's Greatest Hits**  
 PRODUCERS: Albert Hammond, Don Geiss  
 RELEASE DATE: 1982  
 Buffett is an irrefragable American humorist who has canonized the Caribbean through song, delivers plenty of what's made him famous here. Original gems like "Come Monday," "Cheeseburger in Paradise," "Son Of A Son Of A Sailor," "Preach This Mustard," "A Pirate Look At Fort," and of course, "Margaritaville" make this a collector's item—or a great traveling to warm up dreary winter months.

JIMMY BUFFETT

**Songs You Know By Heart—Jimmy Buffett's Greatest Hits**  
 PRODUCERS: Albert Hammond, Don Geiss  
 RELEASE DATE: 1982  
 Buffett is an irrefragable American humorist who has canonized the Caribbean through song, delivers plenty of what's made him famous here. Original gems like "Come Monday," "Cheeseburger in Paradise," "Son Of A Son Of A Sailor," "Preach This Mustard," "A Pirate Look At Fort," and of course, "Margaritaville" make this a collector's item—or a great traveling to warm up dreary winter months.

JIMMY BUFFETT

**Songs You Know By Heart—Jimmy Buffett's Greatest Hits**  
 PRODUCERS: Albert Hammond, Don Geiss  
 RELEASE DATE: 1982  
 Buffett is an irrefragable American humorist who has canonized the Caribbean through song, delivers plenty of what's made him famous here. Original gems like "Come Monday," "Cheeseburger in Paradise," "Son Of A Son Of A Sailor," "Preach This Mustard," "A Pirate Look At Fort," and of course, "Margaritaville" make this a collector's item—or a great traveling to warm up dreary winter months.

THE REPLACEMENTS

**Time**  
 PRODUCERS: Tom Petty, Lester Laney  
 RELEASE DATE: 1982  
 A critic's favorite for past regional releases, the Minnesota quartet makes his big league debut without diluting its loopy, raw-edged charm; garage rock settings, intelligent lyrics, and a raw pace.

MAN BAND

**PROCEDES**  
 PRODUCERS: Richard Pessman  
 RELEASE DATE: 1982  
 Quirky pop with a distinctly English flavor meshes layered synthesizers and some hokey string sound effects with the sweet but rather flat lead vocals of "Dusty" Lutz. A long shot.

TIM WOODS

**Flash Forward**  
 PRODUCERS: Bob Frosman  
 RELEASE DATE: 1982  
 Singer-songwriter returns from a lengthy hiatus with an updated studio approach that injects electronics into well-crafted material, strongest, however, may be a new but little changed version of "Rock's Roll Love Letter," which he first cut a decade ago.

TIM WOODS

**Flash Forward**  
 PRODUCERS: Bob Frosman  
 RELEASE DATE: 1982  
 Singer-songwriter returns from a lengthy hiatus with an updated studio approach that injects electronics into well-crafted material, strongest, however, may be a new but little changed version of "Rock's Roll Love Letter," which he first cut a decade ago.

HOT TUNA

**Motric Mot Tuna**  
 PRODUCERS: Leslie D. Kupper  
 RELEASE DATE: 1982  
 Two sides of a Tuna recorded in 1971, courtesy of radio station KSAN-FM. Quality is only so-so, but the energy and spontaneity of the band's early stage work comes through.

HOT TUNA

**Motric Mot Tuna**  
 PRODUCERS: Leslie D. Kupper  
 RELEASE DATE: 1982  
 Two sides of a Tuna recorded in 1971, courtesy of radio station KSAN-FM. Quality is only so-so, but the energy and spontaneity of the band's early stage work comes through.

BIG AUDIO DYNAMITE

**The Big Audio Dynamite**  
 PRODUCERS: Various  
 RELEASE DATE: 1982  
 Clash-co-founder finds a new band a new groove. This is a slickly produced album with a solid rhythm punch. Lots of Third World percussion and electronics, and highly danceable tunes.

BIG AUDIO DYNAMITE

**The Big Audio Dynamite**  
 PRODUCERS: Various  
 RELEASE DATE: 1982  
 Clash-co-founder finds a new band a new groove. This is a slickly produced album with a solid rhythm punch. Lots of Third World percussion and electronics, and highly danceable tunes.

HIROSHIMA

**Another Place**  
 PRODUCERS: Various  
 RELEASE DATE: 1982  
 All-Japanese, L.A. based quartet blends traditional Japanese instruments (koto, shamisen, Japanese flutes) with computer drums and synthesizers. Result is an interesting, though rather lightweight, brand of pop/fusion.

HIROSHIMA

**Another Place**  
 PRODUCERS: Various  
 RELEASE DATE: 1982  
 All-Japanese, L.A. based quartet blends traditional Japanese instruments (koto, shamisen, Japanese flutes) with computer drums and synthesizers. Result is an interesting, though rather lightweight, brand of pop/fusion.

THE TURBINES

**Last Days Before Highway**  
 PRODUCERS: Various  
 RELEASE DATE: 1982  
 There's nothing academic or scholarly about the Boston foursome, which sets a youthful, blue-collar perspective to work on a stark rock framework. Tom Horvick's vaguely military vocals convey a quiet sense of tension, which the band backs up with hard-driving, swamp-style melodies. Contact: (212) 960-9333.

CHARLIE DANIEL'S BAND

**See You In Boston**  
 PRODUCERS: Various  
 RELEASE DATE: 1982  
 The album, which comes after a lengthy recording interlude by the CDB, is well worth the wait. Boykin's steady hand, a much better than average choice of songs, rich harmonies and a focused vocal performance by Daniels give "Me And You" a point and patina missing from the band's last works. Especially surprising: Daniels' effectiveness on "Standards" and "Love Tempo" if numbers. Standout cuts include "A Case of '61," "Talking To The Moon" and the title song.

CHARLIE DANIEL'S BAND

**See You In Boston**  
 PRODUCERS: Various  
 RELEASE DATE: 1982  
 The album, which comes after a lengthy recording interlude by the CDB, is well worth the wait. Boykin's steady hand, a much better than average choice of songs, rich harmonies and a focused vocal performance by Daniels give "Me And You" a point and patina missing from the band's last works. Especially surprising: Daniels' effectiveness on "Standards" and "Love Tempo" if numbers. Standout cuts include "A Case of '61," "Talking To The Moon" and the title song.

CHARLIE DANIEL'S BAND

**See You In Boston**  
 PRODUCERS: Various  
 RELEASE DATE: 1982  
 The album, which comes after a lengthy recording interlude by the CDB, is well worth the wait. Boykin's steady hand, a much better than average choice of songs, rich harmonies and a focused vocal performance by Daniels give "Me And You" a point and patina missing from the band's last works. Especially surprising: Daniels' effectiveness on "Standards" and "Love Tempo" if numbers. Standout cuts include "A Case of '61," "Talking To The Moon" and the title song.

CHARLIE DANIEL'S BAND

**See You In Boston**  
 PRODUCERS: Various  
 RELEASE DATE: 1982  
 The album, which comes after a lengthy recording interlude by the CDB, is well worth the wait. Boykin's steady hand, a much better than average choice of songs, rich harmonies and a focused vocal performance by Daniels give "Me And You" a point and patina missing from the band's last works. Especially surprising: Daniels' effectiveness on "Standards" and "Love Tempo" if numbers. Standout cuts include "A Case of '61," "Talking To The Moon" and the title song.

CHARLIE DANIEL'S BAND

**See You In Boston**  
 PRODUCERS: Various  
 RELEASE DATE: 1982  
 The album, which comes after a lengthy recording interlude by the CDB, is well worth the wait. Boykin's steady hand, a much better than average choice of songs, rich harmonies and a focused vocal performance by Daniels give "Me And You" a point and patina missing from the band's last works. Especially surprising: Daniels' effectiveness on "Standards" and "Love Tempo" if numbers. Standout cuts include "A Case of '61," "Talking To The Moon" and the title song.

SPOTLIGHT



**RUSH**  
 The Canadian trio's polished yet vivid rock continues to balance its musical muscle against thoughtful lyric concepts and, in the latest set finds percussionist/lyricist Neil Peart, discussing on nationalism, greed, and mysticism and the Bomb. If such themes are lefty by current AOR and mainstream pop standards, the energetic playing, which again juggles the band's early progressive rock instincts with newer electronic elements, and Geddy Lee's soaring vocal signature should keep the faith with their platinum consistency. Strongest are "The Big Money," "Manhattan Project" and "Territories."

RUSH

**Rush**  
 PRODUCERS: Peter Dinklage, Paul Weller  
 RELEASE DATE: 1982  
 The Canadian trio's polished yet vivid rock continues to balance its musical muscle against thoughtful lyric concepts and, in the latest set finds percussionist/lyricist Neil Peart, discussing on nationalism, greed, and mysticism and the Bomb. If such themes are lefty by current AOR and mainstream pop standards, the energetic playing, which again juggles the band's early progressive rock instincts with newer electronic elements, and Geddy Lee's soaring vocal signature should keep the faith with their platinum consistency. Strongest are "The Big Money," "Manhattan Project" and "Territories."

RUSH

**Rush**  
 PRODUCERS: Peter Dinklage, Paul Weller  
 RELEASE DATE: 1982  
 The Canadian trio's polished yet vivid rock continues to balance its musical muscle against thoughtful lyric concepts and, in the latest set finds percussionist/lyricist Neil Peart, discussing on nationalism, greed, and mysticism and the Bomb. If such themes are lefty by current AOR and mainstream pop standards, the energetic playing, which again juggles the band's early progressive rock instincts with newer electronic elements, and Geddy Lee's soaring vocal signature should keep the faith with their platinum consistency. Strongest are "The Big Money," "Manhattan Project" and "Territories."

RUSH

**Rush**  
 PRODUCERS: Peter Dinklage, Paul Weller  
 RELEASE DATE: 1982  
 The Canadian trio's polished yet vivid rock continues to balance its musical muscle against thoughtful lyric concepts and, in the latest set finds percussionist/lyricist Neil Peart, discussing on nationalism, greed, and mysticism and the Bomb. If such themes are lefty by current AOR and mainstream pop standards, the energetic playing, which again juggles the band's early progressive rock instincts with newer electronic elements, and Geddy Lee's soaring vocal signature should keep the faith with their platinum consistency. Strongest are "The Big Money," "Manhattan Project" and "Territories."

RUSH

**Rush**  
 PRODUCERS: Peter Dinklage, Paul Weller  
 RELEASE DATE: 1982  
 The Canadian trio's polished yet vivid rock continues to balance its musical muscle against thoughtful lyric concepts and, in the latest set finds percussionist/lyricist Neil Peart, discussing on nationalism, greed, and mysticism and the Bomb. If such themes are lefty by current AOR and mainstream pop standards, the energetic playing, which again juggles the band's early progressive rock instincts with newer electronic elements, and Geddy Lee's soaring vocal signature should keep the faith with their platinum consistency. Strongest are "The Big Money," "Manhattan Project" and "Territories."

RUSH

**Rush**  
 PRODUCERS: Peter Dinklage, Paul Weller  
 RELEASE DATE: 1982  
 The Canadian trio's polished yet vivid rock continues to balance its musical muscle against thoughtful lyric concepts and, in the latest set finds percussionist/lyricist Neil Peart, discussing on nationalism, greed, and mysticism and the Bomb. If such themes are lefty by current AOR and mainstream pop standards, the energetic playing, which again juggles the band's early progressive rock instincts with newer electronic elements, and Geddy Lee's soaring vocal signature should keep the faith with their platinum consistency. Strongest are "The Big Money," "Manhattan Project" and "Territories."

RUSH

**Rush**  
 PRODUCERS: Peter Dinklage, Paul Weller  
 RELEASE DATE: 1982  
 The Canadian trio's polished yet vivid rock continues to balance its musical muscle against thoughtful lyric concepts and, in the latest set finds percussionist/lyricist Neil Peart, discussing on nationalism, greed, and mysticism and the Bomb. If such themes are lefty by current AOR and mainstream pop standards, the energetic playing, which again juggles the band's early progressive rock instincts with newer electronic elements, and Geddy Lee's soaring vocal signature should keep the faith with their platinum consistency. Strongest are "The Big Money," "Manhattan Project" and "Territories."

RUSH

**Rush**  
 PRODUCERS: Peter Dinklage, Paul Weller  
 RELEASE DATE: 1982  
 The Canadian trio's polished yet vivid rock continues to balance its musical muscle against thoughtful lyric concepts and, in the latest set finds percussionist/lyricist Neil Peart, discussing on nationalism, greed, and mysticism and the Bomb. If such themes are lefty by current AOR and mainstream pop standards, the energetic playing, which again juggles the band's early progressive rock instincts with newer electronic elements, and Geddy Lee's soaring vocal signature should keep the faith with their platinum consistency. Strongest are "The Big Money," "Manhattan Project" and "Territories."

RUSH

**Rush**  
 PRODUCERS: Peter Dinklage, Paul Weller  
 RELEASE DATE: 1982  
 The Canadian trio's polished yet vivid rock continues to balance its musical muscle against thoughtful lyric concepts and, in the latest set finds percussionist/lyricist Neil Peart, discussing on nationalism, greed, and mysticism and the Bomb. If such themes are lefty by current AOR and mainstream pop standards, the energetic playing, which again juggles the band's early progressive rock instincts with newer electronic elements, and Geddy Lee's soaring vocal signature should keep the faith with their platinum consistency. Strongest are "The Big Money," "Manhattan Project" and "Territories."

RUSH

**Rush**  
 PRODUCERS: Peter Dinklage, Paul Weller  
 RELEASE DATE: 1982  
 The Canadian trio's polished yet vivid rock continues to balance its musical muscle against thoughtful lyric concepts and, in the latest set finds percussionist/lyricist Neil Peart, discussing on nationalism, greed, and mysticism and the Bomb. If such themes are lefty by current AOR and mainstream pop standards, the energetic playing, which again juggles the band's early progressive rock instincts with newer electronic elements, and Geddy Lee's soaring vocal signature should keep the faith with their platinum consistency. Strongest are "The Big Money," "Manhattan Project" and "Territories."

RUSH

**Rush**  
 PRODUCERS: Peter Dinklage, Paul Weller  
 RELEASE DATE: 1982  
 The Canadian trio's polished yet vivid rock continues to balance its musical muscle against thoughtful lyric concepts and, in the latest set finds percussionist/lyricist Neil Peart, discussing on nationalism, greed, and mysticism and the Bomb. If such themes are lefty by current AOR and mainstream pop standards, the energetic playing, which again juggles the band's early progressive rock instincts with newer electronic elements, and Geddy Lee's soaring vocal signature should keep the faith with their platinum consistency. Strongest are "The Big Money," "Manhattan Project" and "Territories."

RUSH

**Rush**  
 PRODUCERS: Peter Dinklage, Paul Weller  
 RELEASE DATE: 1982  
 The Canadian trio's polished yet vivid rock continues to balance its musical muscle against thoughtful lyric concepts and, in the latest set finds percussionist/lyricist Neil Peart, discussing on nationalism, greed, and mysticism and the Bomb. If such themes are lefty by current AOR and mainstream pop standards, the energetic playing, which again juggles the band's early progressive rock instincts with newer electronic elements, and Geddy Lee's soaring vocal signature should keep the faith with their platinum consistency. Strongest are "The Big Money," "Manhattan Project" and "Territories."

RUSH

**Rush**  
 PRODUCERS: Peter Dinklage, Paul Weller  
 RELEASE DATE: 1982  
 The Canadian trio's polished yet vivid rock continues to balance its musical muscle against thoughtful lyric concepts and, in the latest set finds percussionist/lyricist Neil Peart, discussing on nationalism, greed, and mysticism and the Bomb. If such themes are lefty by current AOR and mainstream pop standards, the energetic playing, which again juggles the band's early progressive rock instincts with newer electronic elements, and Geddy Lee's soaring vocal signature should keep the faith with their platinum consistency. Strongest are "The Big Money," "Manhattan Project" and "Territories."

RUSH

**Rush**  
 PRODUCERS: Peter Dinklage, Paul Weller  
 RELEASE DATE: 1982  
 The Canadian trio's polished yet vivid rock continues to balance its musical muscle against thoughtful lyric concepts and, in the latest set finds percussionist/lyricist Neil Peart, discussing on nationalism, greed, and mysticism and the Bomb. If such themes are lefty by current AOR and mainstream pop standards, the energetic playing, which again juggles the band's early progressive rock instincts with newer electronic elements, and Geddy Lee's soaring vocal signature should keep the faith with their platinum consistency. Strongest are "The Big Money," "Manhattan Project" and "Territories."

RUSH

**Rush**  
 PRODUCERS: Peter Dinklage, Paul Weller  
 RELEASE DATE: 1982  
 The Canadian trio's polished yet vivid rock continues to balance its musical muscle against thoughtful lyric concepts and, in the latest set finds percussionist/lyricist Neil Peart, discussing on nationalism, greed, and mysticism and the Bomb. If such themes are lefty by current AOR and mainstream pop standards, the energetic playing, which again juggles the band's early progressive rock instincts with newer electronic elements, and Geddy Lee's soaring vocal signature should keep the faith with their platinum consistency. Strongest are "The Big Money," "Manhattan Project" and "Territories."

CHERRELLE

**High Priority**  
 PRODUCERS: Jimmy Jam, Terry Lewis  
 RELEASE DATE: 1982  
 What time is it? The hour for vocalist/co-producer Cherrelle to take her place on the charts with her tough'n'tender funk serenade.

Former Time keepers Jam and Lewis supply their Twin Cities muscle as the count on determined to leave her support vocalists days behind. "You Look Good To Me" is already bearing down on the top 20, indicating the petite whirlwind is ready for even bigger things in her future.

CHERRELLE

**High Priority**  
 PRODUCERS: Jimmy Jam, Terry Lewis  
 RELEASE DATE: 1982  
 What time is it? The hour for vocalist/co-producer Cherrelle to take her place on the charts with her tough'n'tender funk serenade.

CHERRELLE

**High Priority**  
 PRODUCERS: Jimmy Jam, Terry Lewis  
 RELEASE DATE: 1982  
 What time is it? The hour for vocalist/co-producer Cherrelle to take her place on the charts with her tough'n'tender funk serenade.

CHERRELLE

**High Priority**  
 PRODUCERS: Jimmy Jam, Terry Lewis  
 RELEASE DATE: 1982  
 What time is it? The hour for vocalist/co-producer Cherrelle to take her place on the charts with her tough'n'tender funk serenade.

CHERRELLE

**High Priority**  
 PRODUCERS: Jimmy Jam, Terry Lewis  
 RELEASE DATE: 1982  
 What time is it? The hour for vocalist/co-producer Cherrelle to take her place on the charts with her tough'n'tender funk serenade.

CHERRELLE

**High Priority**  
 PRODUCERS: Jimmy Jam, Terry Lewis  
 RELEASE DATE: 1982  
 What time is it? The hour for vocalist/co-producer Cherrelle to take her place on the charts with her tough'n'tender funk serenade.

CHERRELLE

**High Priority**  
 PRODUCERS: Jimmy Jam, Terry Lewis  
 RELEASE DATE: 1982  
 What time is it? The hour for vocalist/co-producer Cherrelle to take her place on the charts with her tough'n'tender funk serenade.

CHERRELLE

**High Priority**  
 PRODUCERS: Jimmy Jam, Terry Lewis  
 RELEASE DATE: 1982  
 What time is it? The hour for vocalist/co-producer Cherrelle to take her place on the charts with her tough'n'tender funk serenade.

CHERRELLE

**High Priority**  
 PRODUCERS: Jimmy Jam, Terry Lewis  
 RELEASE DATE: 1982  
 What time is it? The hour for vocalist/co-producer Cherrelle to take her place on the charts with her tough'n'tender funk serenade.

CHERRELLE

**High Priority**  
 PRODUCERS: Jimmy Jam, Terry Lewis  
 RELEASE DATE: 1982  
 What time is it? The hour for vocalist/co-producer Cherrelle to take her place on the charts with her tough'n'tender funk serenade.

CHERRELLE

**High Priority**  
 PRODUCERS: Jimmy Jam, Terry Lewis  
 RELEASE DATE: 1982  
 What time is it? The hour for vocalist/co-producer Cherrelle to take her place on the charts with her tough'n'tender funk serenade.

CHERRELLE

**High Priority**  
 PRODUCERS: Jimmy Jam, Terry Lewis  
 RELEASE DATE: 1982  
 What time is it? The hour for vocalist/co-producer Cherrelle to take her place on the charts with her tough'n'tender funk serenade.

CHERRELLE

**High Priority**  
 PRODUCERS: Jimmy Jam, Terry Lewis  
 RELEASE DATE: 1982  
 What time is it? The hour for vocalist/co-producer Cherrelle to take her place on the charts with her tough'n'tender funk serenade.

CHERRELLE

**High Priority**  
 PRODUCERS: Jimmy Jam, Terry Lewis  
 RELEASE DATE: 1982  
 What time is it? The hour for vocalist/co-producer Cherrelle to take her place on the charts with her tough'n'tender funk serenade.

CHERRELLE

**High Priority**  
 PRODUCERS: Jimmy Jam, Terry Lewis  
 RELEASE DATE: 1982  
 What time is it? The hour for vocalist/co-producer Cherrelle to take her place on the charts with her tough'n'tender funk serenade.

CHERRELLE

**High Priority**  
 PRODUCERS: Jimmy Jam, Terry Lewis  
 RELEASE DATE: 1982  
 What time is it? The hour for vocalist/co-producer Cherrelle to take her place on the charts with her tough'n'tender funk serenade.

CHERRELLE

**High Priority**  
 PRODUCERS: Jimmy Jam, Terry Lewis  
 RELEASE DATE: 1982  
 What time is it? The hour for vocalist/co-producer Cherrelle to take her place on the charts with her tough'n'tender funk serenade.

CHERRELLE

**High Priority**  
 PRODUCERS: Jimmy Jam, Terry Lewis  
 RELEASE DATE: 1982  
 What time is it? The hour for vocalist/co-producer Cherrelle to take her place on the charts with her tough'n'tender funk serenade.

CHERRELLE

**High Priority**  
 PRODUCERS: Jimmy Jam, Terry Lewis  
 RELEASE DATE: 1982  
 What time is it? The hour for vocalist/co-producer Cherrelle to take her place on the charts with her tough'n'tender funk serenade.

CHERRELLE

**High Priority**  
 PRODUCERS: Jimmy Jam, Terry Lewis  
 RELEASE DATE: 1982  
 What time is it? The hour for vocalist/co-producer Cherrelle to take her place on the charts with her tough'n'tender funk serenade.

T.G. SHEPARD

**Rock Me, Volume II**  
 PRODUCERS: Various  
 RELEASE DATE: 1982  
 The collection takes Shepard back to his earliest days as a hitmaker and includes his breakthrough "Devil In the Gutter" and "Tryin' To Beat The Morning News." Also here are the duets with Karen Brooks ("Faking Love") and Cheri Eastwood ("Make My Day").

The collection takes Shepard back to his earliest days as a hitmaker and includes his breakthrough "Devil In the Gutter" and "Tryin' To Beat The Morning News." Also here are the duets with Karen Brooks ("Faking Love") and Cheri Eastwood ("Make My Day").

T.G. SHEPARD

**Rock Me, Volume II**  
 PRODUCERS: Various  
 RELEASE DATE: 1982  
 The collection takes Shepard back to his earliest days as a hitmaker and includes his breakthrough "Devil In the Gutter" and "Tryin' To Beat The Morning News." Also here are the duets with Karen Brooks ("Faking Love") and Cheri Eastwood ("Make My Day").

T.G. SHEPARD

**Rock Me, Volume II**  
 PRODUCERS: Various  
 RELEASE DATE: 1982  
 The collection takes Shepard back to his earliest days as a hitmaker and includes his breakthrough "Devil In the Gutter" and "Tryin' To Beat The Morning News." Also here are the duets with Karen Brooks ("Faking Love") and Cheri Eastwood ("Make My Day").

T.G. SHEPARD

**Rock Me, Volume II**  
 PRODUCERS: Various  
 RELEASE DATE: 1982  
 The collection takes Shepard back to his earliest days as a hitmaker and includes his breakthrough "Devil In the Gutter" and "Tryin' To Beat The Morning News." Also here are the duets with Karen Brooks ("Faking Love") and Cheri Eastwood ("Make My Day").

T.G. SHEPARD

**Rock Me, Volume II**  
 PRODUCERS: Various  
 RELEASE DATE: 1982  
 The collection takes Shepard back to his earliest days as a hitmaker and includes his breakthrough "Devil In the Gutter" and "Tryin' To Beat The Morning News." Also here are the duets with Karen Brooks ("



**CHUCK WAGON GANG**  
**Chuck Wagon Gang**  
 PRODUCE/CD: Warner Bros.  
 Columbia Masterworks EPC 48152

A valuable and historically essential collection of songs from one of the most important gospel groups in recording history. Samples from the 1938-1990 period.

**THE FLYING BURRO BROTHERS**  
**Cable Five**  
 CD: New Britain

A collection of FBI releases gathered during a recent tour that reunited these pioneers of country rock. As is their trademark, the Brothers merge country music with modern rock, putting the emphasis on the former. Contact: Box 92, Brooklyn, N.Y. 11225

**THE CO BICKERT QUARTET**  
**I Striped On The Mount**  
 PRODUCE/CD: Jefferson  
 Columbia Masterworks EPC 48152

Canadian guitarist Bickert again proves he's in the league as one of the other mellow pickers like Jim Hall and Joe Pass with this latest studio date, rat with Terry Clarke (drums), Steve Wallace (bass) and Dick Wilkins (tenor sax). Solid set with good material.

**DAVE SCHOUR**  
**Schem**  
 PRODUCE/CD: Dawn Green  
 Columbia Masterworks EPC 48152

Grainn takes this classy, jazzy bred vocalist is surrounded by some very elegant Dave Grain arrangements, creating a fine listening experience. "Love Dance" and "Love You Back" are delightful ballads, her cover of Al Green's "Take Me To The River" surprisingly rock, and two duets with Jose Feliciano quite soulful. A real sleeper.

**GOSPEL**

**JOHN MICHAEL TALBOT**  
**Song For Marlene**  
 PRODUCE/CD: Atlantic Artist and Phil Potential  
 Warner Bros. 2551

There are no big surprises on Talbot's newest release—he has found his niche in liturgical worship music and continues to do it well. Talbot's work has a subtle beauty and understated elegance that fits this album full of peace and joy.

**SONGWRITERS**  
**Go Where The Peace Is**  
 PRODUCE/CD: J&L Music  
 Atlantic 2551

This group has been underestimated in the past but their good vocal harmonies and strong lyrics should not let that remain a fact for long. Their strength is their wit though they are sometimes reluctant to show it.

**MOZART: SERENADE (POSTHUM); MARCHES Academy of St. Martin-in-the-Fields, Matthew**  
 Warner Bros. 2551

Beautifully played and directed, with the archaic sound of the posthorn charming the ear in its short appearance. The two marches, programmed fore and aft, are appropriate filler. An eminently suitable package.

**LENAINI; GULIANI; DIABELLI/SOR; PAGANINI; GUSTAV WOLFF; Charles Farnadi**  
 London 414 140

A major new talent, Farnadi harmonizes a brilliant technique to valid interpretive ends. Sor's variations on a Mozart theme is the most familiar work in a generous and varied program. Excellent sound.

**BETHOVEN VIOLIN CONCERTO**  
 Janis Jacobs; Martha Chamber Orchestra; Rita Marbo  
 Simon 750

A wayward performance that appears to seek out and exploit display opportunities, a questionable approach in this work. Good sound, but faces tough catalog challenges.

**NEW AND NOTWORTHY**

**DIRTY & FRINGS**  
**Their Best Friends Are Fat (2:28)**

PRODUCE/CD: Back Records, Loma Vista Sugar  
 PRODUCE/CD: Back Records, Loma Vista Sugar  
 PUBLIC/CD: Loma Vista Sugar, Warner Bros. 2551  
 Warner Bros. 2551  
 Warner Bros. 2551

Mr. Warden's friends include: Elton John, Gladys Knight and Steve Wonder, who join together in a satirical Bacharach-Sager ballad to raise funds for the American Foundation for AIDS Research.

**BROTHER JONATHAN (GEORGE JOHNSON)**  
**Be Not Weir'd (4:15)**

PRODUCE/CD: George Johnson, Valerie Jackson  
 PRODUCE/CD: George Johnson, Valerie Jackson  
 PUBLIC/CD: George Johnson, Valerie Jackson  
 Warner Bros. 2551

One Brother takes a fascinating direction in his solo debut, borrowing the tena, obsessive repetitiveness of the New Psychelics for his rhythm track, and adding his own mad, fragile tenor.

**SINGLES**

**PICKS** new releases with the greatest chart potential

**RECOMMENDED** records with potential for significant chart action

**NEW & NOTWORTHY** highlights of new and developing acts worthy of attention

*Records equally appropriate for review that are formatted according to the category with the broadest audience.*

*All singles commercially available in the U.S. are eligible for review. Send singles for review to: Nancy Erlich, Billboard 1215 Broadway, New York, N.Y. 10036*

*Country singles should be sent to: Rip Kirby, Billboard 1215 Broadway, Nashville, Tenn. 37203*

**POP**

**LOREL DICHIE**  
**Say Yes, Say Me (4:04)**

PRODUCE/CD: Lorelle Richie, James Anthony  
 PRODUCE/CD: Lorelle Richie, James Anthony  
 WEA/CD: Lorelle Richie, James Anthony  
 Warner Bros. 2551

A rush release to coincide with the new feature in the "White Nights" film score, solemn ballad with rapturizing bridge precedes a new Richie album due in December.

**ONE STRATS**  
**Out Of Love (4:27)**

PRODUCE/CD: Mark Knopfler, Neil Dornbrook  
 PRODUCE/CD: Mark Knopfler, Neil Dornbrook  
 PUBLIC/CD: Mark Knopfler, Neil Dornbrook  
 Warner Bros. 2551

Just coming down from their first-ever No. 1, Knopfler and friends hop out to a cajan/sydeco track that might have sounded weird if Rockin' Sidney hadn't broken the ice.

**SURVIVOR**

**Survivor** (4:11)  
 PRODUCE/CD: Loma Vista, Warner Bros. 2551  
 PRODUCE/CD: Loma Vista, Warner Bros. 2551  
 PUBLIC/CD: Loma Vista, Warner Bros. 2551  
 Warner Bros. 2551

Martial theme and marching band lead into triumphant matings in this theme from "Rocky IV."

**POINTER SISTERS**

**Freedom (4:15)**  
 PRODUCE/CD: Richard Perry  
 PRODUCE/CD: Richard Perry  
 PUBLIC/CD: Richard Perry, Atlantic  
 Warner Bros. 2551

Follow-up to "Dare Me" swings away from the very temperament of their other post-"Breakout" hits in favor of a relaxed groove and inspirational (choral) sound.

**ITING**

**Love In The Seventh Wave (2:45)**  
 PRODUCE/CD: Tony, Paul Smith  
 PRODUCE/CD: Tony, Paul Smith  
 PUBLIC/CD: Tony, Paul Smith  
 Atlantic 2551

Third solo single merges the reggae influence that dates from early Police days with the jazz chops of his current group.

**JOHN PARR**

**Love Groove (3:25)**  
 PRODUCE/CD: John Parr  
 PRODUCE/CD: John Parr  
 PUBLIC/CD: Warner Bros. 2551  
 Warner Bros. 2551

Re-release of an episodic rock track originally issued last May, should attract more attention now that Parr has the top with "St. Elmo's Fire."

**PIETE TORNBERG**

**Face The Face (4:23)**  
 PRODUCE/CD: Chris Thomas  
 PRODUCE/CD: Chris Thomas  
 PUBLIC/CD: Chris Thomas  
 Warner Bros. 2551

A high-powered explosion at a feverish tempo, first solo release in three years incorporates, rock, jazz, blues, rap and a job of nervous energy.

**RUSH**

**The Big Money (4:32)**  
 PRODUCE/CD: Peter Catulas, Rush  
 PRODUCE/CD: Peter Catulas, Rush  
 PUBLIC/CD: Peter Catulas, Rush  
 Warner Bros. 2551

**MARSHALL CRENshaw**

**Little Wal Doe (No. 5) (3:11)**  
 PRODUCE/CD: Bruce Brunner, Marshall Crenshaw  
 PRODUCE/CD: Bruce Brunner, Marshall Crenshaw  
 PUBLIC/CD: Bruce Brunner, Marshall Crenshaw  
 Warner Bros. 2551

Always in the critics' pail, never (yet) in the top 100, multi-instrumentalist rockably by one of pop's most consistent craftsmen.

**TI, TUESDAY**

**Love In A Vacuum (3:20)**  
 PRODUCE/CD: Mike Thomas  
 PRODUCE/CD: Mike Thomas  
 PUBLIC/CD: Mike Thomas  
 Warner Bros. 2551

**KIM CARROLL**

**Rocky Mountain (3:30)**  
 PRODUCE/CD: Bill Cuomo, Kim Carrol  
 PRODUCE/CD: Bill Cuomo, Kim Carrol  
 PUBLIC/CD: Bill Cuomo, Kim Carrol  
 Warner Bros. 2551

**ROBIN DICK**

**Out Of Love (4:15)**  
 PRODUCE/CD: Tom Donaghy, Robin Dick  
 PRODUCE/CD: Tom Donaghy, Robin Dick  
 PUBLIC/CD: Tom Donaghy, Robin Dick  
 Warner Bros. 2551

Solo. Bee Gees' label debut. European melancholy well-infused in shimmering synth.

**HOWARD JOHNSON**

**Old Girl (4:15)**  
 PRODUCE/CD: Bobby Diamond  
 PRODUCE/CD: Bobby Diamond  
 PUBLIC/CD: Bobby Diamond  
 Warner Bros. 2551

**LINDA CLAYTON**

**The Real Me (3:50)**  
 PRODUCE/CD: Bobby Diamond  
 PRODUCE/CD: Bobby Diamond  
 PUBLIC/CD: Bobby Diamond  
 Warner Bros. 2551

**MIX & THE MECHANICS**

**Sweet Summer (4:12)**  
 PRODUCE/CD: Christopher Parr  
 PRODUCE/CD: Christopher Parr  
 PUBLIC/CD: Christopher Parr  
 Warner Bros. 2551

New hand formed by Genesis' Mike Rutherford (bass) with a more synth-rock vigour.

**1 Wanna Be Like You (3:49)**

PRODUCE/CD: Apple Johnson, Rick Davis  
 PRODUCE/CD: Apple Johnson, Rick Davis  
 PUBLIC/CD: Apple Johnson, Rick Davis  
 Warner Bros. 2551

**BOB OLAN**

**Breakout (3:46)**  
 PRODUCE/CD: Bob Olan  
 PRODUCE/CD: Bob Olan  
 PUBLIC/CD: Bob Olan  
 Warner Bros. 2551

**STARO YEAH BAND (3:20)**

PRODUCE/CD: Sandara Leonard, Dave Thomas  
 PRODUCE/CD: Sandara Leonard, Dave Thomas  
 PUBLIC/CD: Sandara Leonard, Dave Thomas  
 Warner Bros. 2551

Each group offers melodic hard rock with sharp angles and bizarre imagery.

**NETROTEC**

**I Like The Night (3:25)**  
 PRODUCE/CD: Netrotec  
 PRODUCE/CD: Netrotec  
 PUBLIC/CD: Netrotec  
 Warner Bros. 2551

Power pop, professional, melodic and profitable (just like the majors). Contact: P.O. Box 132, Ledbetter, Va. 22086

**HOODOO GIRLUS**

**Belatedness (3:44)**  
 PRODUCE/CD: Hoodoo Girlus  
 PRODUCE/CD: Hoodoo Girlus  
 PUBLIC/CD: Hoodoo Girlus  
 Warner Bros. 2551

Imaginative, guitar-based rock group in haze in Australia, breaking in Europe, and currently touring the U.S. Label based in Los Angeles.

**BLACK**

**ISLEY BROTHERS**

**Center Area My Nights (4:50)**  
 PRODUCE/CD: Isley Brothers—Atlantic  
 PRODUCE/CD: Isley Brothers—Atlantic  
 PUBLIC/CD: Isley Brothers—Atlantic  
 Warner Bros. 2551

Revisited. David Rubins and Isley Brothers' "Center Area My Nights" (4:50) is a classic. The Isley Brothers' "Center Area My Nights" (4:50) is a classic. The Isley Brothers' "Center Area My Nights" (4:50) is a classic.

**KLYMAXX**

**Rock And Lay (7:52)**  
 PRODUCE/CD: Jimmy Jam, Terry Lewis  
 PRODUCE/CD: Jimmy Jam, Terry Lewis  
 PUBLIC/CD: Jimmy Jam, Terry Lewis  
 Warner Bros. 2551

Follow-up of their pro-cross-over ballad "I Need You" takes up where "Meeting In The Ladies Room" left off: toughly dance music with a sense of humor.

**HOWARD JOHNSON**

**Old Girl (4:15)**  
 PRODUCE/CD: Bobby Diamond  
 PRODUCE/CD: Bobby Diamond  
 PUBLIC/CD: Bobby Diamond  
 Warner Bros. 2551

**LINDA CLAYTON**

**The Real Me (3:50)**  
 PRODUCE/CD: Bobby Diamond  
 PRODUCE/CD: Bobby Diamond  
 PUBLIC/CD: Bobby Diamond  
 Warner Bros. 2551

**ROBIN DICK**

**Out Of Love (4:15)**  
 PRODUCE/CD: Tom Donaghy, Robin Dick  
 PRODUCE/CD: Tom Donaghy, Robin Dick  
 PUBLIC/CD: Tom Donaghy, Robin Dick  
 Warner Bros. 2551

**LINDA CLAYTON**

**The Real Me (3:50)**  
 PRODUCE/CD: Bobby Diamond  
 PRODUCE/CD: Bobby Diamond  
 PUBLIC/CD: Bobby Diamond  
 Warner Bros. 2551

(Continued on page 78)

## Ingram Forms Audiocassette Division Field's 'Significant Growth' Perks Group's Interest

BY KIP KIRBY

NASHVILLE Ingram Distribution Group—a pre-eminent national distributor of trade books, prerecorded videocassettes and microcomputer software—has formed a separate division which will now market and distribute audiocassette product.

Ingram Audio will be responsible for product selection, sales and marketing of audio titles to retail accounts. Heading Ingram Audio is James C. Parker, vice president and general manager, the former assistant vice president of Ingram Merchandising Services. Julia Hood Steele has been named marketing manager to oversee inventory, product acquisition and advertising.

Actually, Ingram has already

been distributing audio for more than three years, with audio purchasing done through its book division. Until now, however, there has been no emphasis on marketing of audiocassette product to Ingram's extensive line of accounts.

Vice president Parker notes that Ingram's interest in the area of audio is predicated by the market's significant growth in the past three years, as well as by the creation of audio departments by major book publishers such as Warner Books and Random House. Other giants such as Simon & Schuster and Bantam are now looking into creating their own in-house audio divisions and coordinating back catalog, for best-seller titles that could translate effectively to cassette.

Ingram Audio will launch its entry into audio with a special introductory microfiche provided at no cost to participating subscribers who already use Ingram's Microfiche program. Following that will be a complete audio catalog listing, including marketing information on specific dealer programs and a category inventory of all available audio.

Product categories now handled by Ingram include spoken word cassettes, books on tape, foreign language, how-to and motivational tapes, children's audio and classical music.

Also planned is a rack program with a free-on-loan mini-center display. Ingram will work with its accounts by recommending opening inventory and supplying new title suggestions on a regular basis.

Parker credits increased usage of radio both at home and in the car with making people more dependent on audio, and cites technological advancements, such as the Sony Walkers, as contributing to the increase. He foresees more publishing houses entering the audio field as demand increases.

"It's the market that's changed in the last three years, not the product itself," Parker observes. "A computer who doesn't have time to read can now keep up with best-seller titles or continue his learning experience with audiocassettes, for example. Parker points to titles such as "In Search Of Excellence," "The One Minute Manager" and "Reinventing The Corporation" as popular audio items.

Ingram expects its audiocassette volume the year to be at least 20% higher than in 1984. The market is a dramatic increase in 1986. Parker estimates approximately one-fifth of Ingram's 22,000-plus national accounts now stock audio in some fashion. Non-fiction/business-oriented and children's cassettes are among the most popular categories, with well over 1,000 audio titles now available from Ingram's three warehouse sites.

Bookstores will be the initial focus of Ingram's aggressive marketing, following in the footsteps of Waldenbooks and B. Dalton. Parker says, will be smaller book chains and independent stores who see how adding audio can improve their profits.

"There's a psychological impulse that has to be evaluated by book stores," Parker acknowledges. "Will you cut down their book sales? Will it lead to direct sales? Will it hurt their print business? But with the obvious success of B. Dalton and Walden, we expect more independent stores to move into audio."

Velvo rental operations have been "responsive at conventions but slow to place orders," according to Parker. He adds that the rental is a possible future for audio rental.

"There are already stores doing quite well renting audiocassettes. This is an area we'll be exploring for our customers," Parker states. "However, our major push initially is with bookstores. The compatibility is already established in people's minds. It's a natural fit-in for us."

## ...OUTSIDE...

"AN EVENING WITH ROBERT SINGER" is scheduled Monday (4) in New York as part of the monthly meeting of the music and performing arts league of 81st Street. The Rt. Arloia president and CEO will talk on "The Future Is The Future Is Now The Future Is Tomorrow." Site is the Station Place Synagogue, 225 E. 51st St. starting at 6:45 p.m.

**FRINGS TO THE AILING:** The newly formed American Foundation for AIDS Research (AMFAR) will benefit from the sale of the new Dionne & Friends record, "That's What Friends Are For," featuring Dionne Warwick, Elton John, Gladys Knight and Steve Wonder on vocals. Arista Records says its profits, as well those of all connected with the project, will be contributed to the foundation. Burt Bacharach and Carole Bayer Sager wrote the song. Disk was to be released Friday (25), but it'll also appear on Warwick's upcoming album, "Friends."

**SCHOLARSHIP DEADLINE:** Employees of regular and associate member companies of the National Assn. Of Recording Merchandisers have until Oct. 31 to postmark NARM Scholarship applications for themselves or members of their families. Winners will be announced at the association's scholarship dinner at the 1986 NARM convention March 7-11 at the Century Plaza Hotel in Los Angeles. For those companies or individuals wishing to create a scholarship NARM's Pat Daly or Pam Cohen can be contacted at (609) 424-7404.

**TV'S TOP HITS:** "The TV Theme Book (A Musical History Of Television, 1929-1984)" has been marketed by Warner Bros. Publications. Some 50 songs or themes associated with popular shows or special events presented on the tube are included in the songbook, which carries a list price of \$16.95.

## MMO: Learner Cassettes Songs in Search of A Singer

NEW YORK Irv Kratka's MMO Music Group has marketed the first dozen in a series of Pocket Songs cassettes that enable buyers to sing-along on rock and MOR classics.

The concept, somewhat similar to Kratka's famed Music Minus One albums, features six songs on one side—used to "practice" vocals—and a "B" side that contains the same material without a vocalist. Later, vocals on the "A" side, initially used to help learn the song, are removed by lowering the left channel. Besides the enormous number of cassette players (including personal stereos) in the marketplace, Kratka says interest in the Japanese-originated karaoke sing-along player/recorders creates further interest in the line.

Listing at \$10.98 each, the chrome cassettes cover hits from this decade and his associated with such superstars as Elvis Presley, the Beatles, Michael Jackson, Neil Diamond, Lionel Richie and Donna Summer. Future releases will contain hits by Barry Manilow, Steve Wonder, the Carpenters and songs written by George Gershwin and Cole Porter.

According to a flyer sent by Kratka's company, a "pre-publication" offer is available to help the label plan its initial production schedule. In addition to regular discounts, an 5% off pre-publication discount of 5% for six dozen assortments applies, while a 10% discount

is available with an order for 12 dozen in 1144 Pocket Songs.

MMO Music Group, which also includes the Inner City jazz line, is located at 30 S. Buckhout St., Irvington, N.Y.

## New Companies

**Qmark Music Corp.**, formed by Lewis Quinton Jr. and Mark Barkan. Company is involved in publishing under the names Qmark Music, BMI and Barquin Music, ASCAP. Qmark production, for talent development and management; and Qmark Records, recording and distribution. 2848 E. Market St., York, Penn. 17402 (717) 757-4861.

**Steele Records**, formed by Steven Glendon. First release is "I Think I'm In Love" by Sunny Curtis. 50 E. Main Square W., Suite 907, Nashville, Tenn. 37203 (615) 321-1853.

**Dancing Fires Publishing Co.**, an independent company formed by Sharon Cookson. Recently published "A Rainbow After A Storm," by Lu Anne Cook on Fire Dance Records. 1650 Campion Ct., Las Vegas, Nev. 89115, (702) 459-7668.

**Whistler/Fire Co.**, an independent record label, formed by John Foley, of Foley Enterprises Ltd. First release is an LP from Transient Publishing, for talent development, Shrinky Tree Music, B.M.I. 113-A Nelson Ave., Melbourne, Fla. 32935, (305) 259-6573.

## Lifelines

### BIRTHS

Boy, Ryan Robert, to Patricia and Larry Dunn, Sept. 26 in New York. He is music director and weekday morning personality at WLIR-FM.

Boy, Jesse Cole, to Don and Jill Eberle, Oct. 14 in New York. He is owner/president of Radio International. She is in the station relations department of Radio International.

Boy, Derek Ross, to Linda and Jamie Oct. 19 in Tampa. Jamie is the son of Ira Howard, senior music editor at Reader's Digest music division and first time grandfather.

### MARRIAGES

Jim Boyer to Laura Londeaux, Oct. 6 in Ridgefield, Conn. She is a record producer/engineer. She is a freelance record production coordinator.

### DEATHS

John H. Hunt, 33, after a long illness Sept. 21 in New York. He was the music director of WBFO-FM.

## EXECUTIVE TURNTABLE

(Continued from page 4)

dent in Canoga Park, Calif. She was vice president of administration for International Video Entertainment, a division of NBC.

**Thomas W. Morris** assumes the newly created post of vice president of special projects and planning for the Boston Symphony Orchestra. He was general manager for the group.

**Tina Robinson** is promoted to vice president of Scotti Brothers, Morris & Nanas Artists Management in Los Angeles. She was working directly with Stan Morris as a management assistant.

**Joy Warwick, Esq.**, is promoted to business affairs and general counsel at DIC Enterprises in Encino, Calif. He is a specialist in corporate and entertainment law.

**HWH Enterprises** in New York promotes **Andrew B. Scott** to account supervisor of the entertainment and video group. He was an account executive.

**Ruth Shaer** joins Richard Lewis Assoc. as an account executive in Los Angeles. She was public relations administrator for DIC Service/Central Casting.

# Grass Route

LAST WEEK, we mentioned the progress of Gene Chandler's *First Time* ("Seven 1's Heard That Lane Before" single. The record's jump to 67 on this week's black singles chart creates a convenient lead-in to a new feature that will be running weekly in this column. Basically, we'll be calling distributors in different markets each week to find out what records are moving fastest for them at the time. Anyone with "grassrootsy" name suggestions for this feature, please call in. Anyway, Action's Clay Pasternak kicks things off with what Chandler's chart climb has not been ignored in Cleveland. Peeking into the Detroit market, Pasternak says *Chapter Eight*'s "How Can I Get Next Year You" on Beverly Glen is a breakout there, thanks to urban radio support. Out of the same market, Kiara's "Quiet Guy" is spinning on Detroit stations WHT and WJLB, inspiring Adam Levy to pick the act up as the debut project on his Warlock Records. And, from New York-based Prelude, Rose Royce's "I'm Ready For Your Love" is a track Pasternak has high expectations for.

**CMJ's Music Marathon** is fast approaching. Nov. 7-9 to be exact. At present, the focus of the promoters for the convention's "Independent Labels: A Question of Survival" panel had been confirmed. They are WRRK (K) Rock's New York music president Mark D'Ina, Emergence's Curtis Urbina, Big Time's Mark Kates. Jim Records newly promoted label manager Howard Weffing and independent publisher Mark Parcell of Atlanta. This author is moderating. For those not familiar with the CMJ convention, it's held in Manhattan and sponsored by the CMJ Network. Report a review and alternative tip sheet. Many describe it as "what the New Music Seminar used to be," referring to its emphasis on all things alternative. For more information, call CMJ headquarters at (516) 248-9600.

**CONGRATULATIONS TO FAKED** record artists the Cucumbers, who are champs in the WDHA Dover, N.J.'s recent battle of the bands contest. Limited to Jersey-based acts, the contest drew between 400 and 500 entries. The Cucumbers' winner was a recording of both airplay-generated votes and a

five-hand live battle at the Meadow Brook club. As WDHA's champs, the Cucumbers will be featured on the AOR station's "New Jersey Rock IV" album, a compilation of the contest's top 10 finalists. Important Records will distribute the album, proceeds from which will go to a building fund for the Dover General Hospital.

**PRESS OPPORTUNITIES** Option, a bi-monthly magazine for artists on all facets of the alternative music scene presents a relatively new exposure avenue. The issue we got is filled with record and video reviews, interviews and some useful source lists. Given the nature of its goals, Option is quite open to indie and the trade-consumer piece claims international distribution. Scott Becker is the magazine's publisher, housed at P.O. Box 491031, Los Angeles, Calif. (213) 472-2332. Out of Brooklyn, Relix Records' Relix magazine sports a content unit called "Independents Daze" by Mlek Skidmore. It's filled with reviews and label backgrounds that range from Alligator to John Stewart's Homecoming logo. The address here is P.O. Box 92, Brooklyn, N.Y. 11229. Both are good ways of reaching that elite group: the devoted music fan.

Spinning of Relix, the logo has inspired a batch of intriguing releases. As you know, the label's obsession is anything or anyone related to the Grateful Dead or the San Francisco music scene. Like many other consumers can look forward to the forthcoming Christmas compilation, Matthew Kelly's "A Wing And A Prayer." This includes tracks from Bay Area artists John Cipollina, Merl Saunders, Mike Bloomfield and several others. The Relix batch includes a new album from Grateful Dead lyricist Robert Hunter and a half acoustic/half live album from Hot Tuna dubbed "Historic Hot Tuna."

And, speaking of press, Peter Dyer has left his partnership in DB Records to form Press Records. Dyer will remain based in Atlanta and has teamed up with Brian Leaf.

**BMA SPEAKS ON APARTHEID** (Continued from page 4)  
that it would be involved in organizing an telethon/radiothon to raise funds for anti-apartheid forces. Abner echoed recent public statements of Stevie Wonder by asking black stations around the country to dedicate a day to talking about apartheid and playing "political" music. On Wonder's last birthday, May 13, many stations played the Motown artist's music all day.

**ROYALTY HEARINGS** (Continued from page 6)  
publishers' grants and re-acquired copyrights.

Also waiting for a firm hearing slot is a second hearing on the U.S. joining the international copyright organization, the Berne Convention. In the first hearing last May, the nation's top copyright officials testified that this country is in "a state of emergency" in international copyright matters and protection, and that the U.S. can no longer exercise the leadership in copyright matters without joining the worldwide group. A tentative date for a hearing sometime in December is waiting on staffers.

## WARNERS' EARNINGS UP

(Continued from page 6)

blow to a 1985 figure of \$6.4 million. For the nine-month period, the broadcast and cable division's earnings were \$2.4 million, a substantial increase from the loss of \$35.8 million reported for the first nine months of 1984.

Ross cites WCI's sale of its 31% interest in Showtime/The Movie Channel as well as Warner Amex's two-thirds interest in MTV Networks and its 19% interest in Showtime/The Movie Channel to Viacom International as being primarily responsible for the division's strong performance. WCI receives \$500 million in cash, plus additional warrants to acquire as much as 2.25 million shares of Viacom's common

stock as part of the agreement. WCI's film division also reports a record third quarter and nine-month period. Operating revenues for the quarter rose to \$319,650,000 from \$302,284,000; revenues for the nine-month period increased from \$566,296,000 to \$642,157,000. Operating income of \$54.9 million for the quarter was up 4%, while income for the first nine months rose 7% percent, exceeding last year's previous high, to \$131.8 million.

WCI's overall third quarter income was \$34.6 million, or \$.50 per share, representing a nearly three-fold increase over the same period last year.

STEVEN DEPLER

## HOLLINGS

(Continued from page 6)

"right now it's not an overriding concern of his."

Hollings has asked his staff to develop a working proposal, one that would be based on the publication of lyrics on record jackets rather than on a rating system. "There are a lot more records released each year than there are movies, so a rating system would be both difficult and expensive," the spokesperson explained, adding that Hollings maintains that Frank Zappa's suggestion

at the September hearing about a printed lyric sheet insert "made sense" and is the least objectionable to many parents without "abridging anybody's rights" or "the hassle of some kind of screening board."

Adding to the impression that such a proposal is a low-priority for Hollings, the spokesperson also admitted that the senator "would probably lose interest" if the labels would "exercise some inter-industry response" to the problem. But could it be that Sen. Hollings might just be "talking" about introducing such a bill in order to get the attention of the record industry? "Well, he's serious about it," the spokesperson said. "But again, he would prefer the record companies to do it themselves."

## KRAGEN ORGANIZES

(Continued from page 4)

son, Quincy Jones, Kris Kristofferson, Michelle Lee, Ed McMahon, Willie Nelson, Lionel Richie, Susan St. James and Tina Turner.

## FOR SALE

CREED TAYLOR INC

CATALOGUE

Secured Party Has Right To Bid

November 4, 1985 10:30 AM  
767 Fifth Avenue  
New York, NY  
With Floor—Conference Room A & B

London Oil Sale:  
25% Cash Or Certified Check  
Due At Conclusion Of Bidding  
Balance By Close Of Business

Contact: Bruce Oberst  
(212) 487-8730

**Teetee Tracks Presents**

**Television's GREATEST HITS**

**TOP 50**

- Disco: MCA - New York City
- Sax: Saxy - New York City
- Record Factory - San Francisco
- Musicians - Chicago
- Teeny - Berkeley
- Tommy - San Francisco
- Harvard Coop - Cambridge

**TOP 20**

- Teeny - Sunset
- Craig - Berkeley
- Musicians - Chicago

**TOP 10**

- Teeny - Washington
- Tommy - Washington
- Tommy - Sacramento

**The Today Show**  
October 24th

**The Joe Franklin Show**  
November 4th

"ERRRRR!! These are the true American National Anthems."  
People Magazine

2-Record Set also available on Cassette

available from  
**Teetee Tracks**  
(212) 307-0720

# TOP POP ALBUMS

Copyright 1985 Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

Compiled from a national sample of retail stores, one-stop and rack sales reports

	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	LABEL & NUMBER (DISTRIBUTING LABEL, VHS, 1/8" PRICE)	TITLE
1	3	7	4	<b>SOUNDTRACK</b>	MCA 1-150 (9.95)	MIAMI VIBE
2	1	1	22	<b>STEVE STRAITS</b> & <b>MARKUS ONIONS</b>	25-264 (8.95) (VCS)	BROTHERS IN ARMS
3	2	2	32	<b>WHITNEY HOUSTON</b> & <b>ARTIST</b>	8-212 (8.95) (VCS)	WHITNEY HOUSTON
4	4	6	8	<b>JOHN COUGAR MELLENCAMP</b>	8-224 (8.95) (VCS)	SCARECROW
5	5	3	32	<b>TEARS FOR FEARS</b> & <b>MERCURY</b>	624-300 (10.95) (VCS)	SONGS FROM THE BIG CHAIR
6	6	4	17	<b>STING</b> & <b>AMM</b>	1-176 (8.95) (VCS)	THE DREAM OF THE BLUE TURTLES
7	9	12	3	<b>STEVE WONDER</b>	8-1347 (10.95) (VCS)	IN SQUARE CIRCLE
8	8	8	17	<b>HEART</b> & <b>CAPITOL</b>	1-124 (8.95) (VCS)	HEART
9	7	5	72	<b>BRUCE SPRINGSTEEN</b> & <b>COLUMBIA</b>	3-3943 (9.95) (VCS)	BORN IN THE U.S.A.
10	10	9	50	<b>BRYAN ADAMS</b> & <b>AMM</b>	1-193 (8.95) (VCS)	RECKLESS
11	11	16	33	<b>PHIL COLLINS</b> & <b>ATLANTIC</b>	8-222 (8.95) (VCS)	NO JACKET REQUIRED
12	12	16	16	<b>RILLY JOEL</b> & <b>COLUMBIA</b>	2-4021 (9.95) (VCS)	GREATEST HITS VOL. I & II
13	13	18	8	<b>LOVEBOY</b>	COLUMBIA FC 3955 (9.95)	LOVEY EVERY MINUTE OF IT
14	16	16	16	<b>FREDDIE JACKSON</b> & <b>CAPITOL</b>	3-1342 (8.95) (VCS)	ROCK ME TONIGHT
15	35	16	24	<b>AHA</b> & <b>WARNER BROS.</b>	25-200 (8.95) (VCS)	HUNTING HIGH AND LOW
16	18	16	16	<b>ARETHA FRANKLIN</b> & <b>ARISTA</b>	8-8288 (8.95) (VCS)	WHO'S ZOOIN' WHO
17	16	16	25	<b>READY FOR THE WORLD</b> & <b>MCA</b>	5-5344 (8.95) (VCS)	READY FOR THE WORLD
18	16	16	16	<b>WHAM!</b> & <b>COLUMBIA</b>	FC 3956 (9.95)	MAKE IT BIG
19	16	16	47	<b>KOOL &amp; THE GANG</b> & <b>DE-LITE</b>	8-27943 (9.95) (VCS)	EMERGENCY
20	20	21	24	<b>PAUL YOUNG</b> & <b>COLUMBIA</b>	FC 3967 (9.95) (VCS)	SECRET OF ASSOCIATION
21	11	29	5	<b>DARYL HALL &amp; JOHN OATES</b>	8-2111 (8.95) (VCS)	HALL & OATES LIVE AT THE APOLLO
22	24	80	5	<b>KISS</b> & <b>MCA</b>	8-229 (8.95) (VCS)	ASTYLUM
23	24	81	47	<b>MISSTY CRUE</b> & <b>TELSTAR</b>	604 (8.95) (VCS)	THEATRE OF PAIN
24	35	16	6	<b>COREY HART</b> & <b>AMM</b>	8-1813 (8.95) (VCS)	BOY IN THE BOX
25	33	43	49	<b>MADONNA</b> & <b>ATLANTIC</b>	79-157 (8.95) (VCS)	LIKE A VIRGIN
26	33	83	16	<b>THE POINTER SISTERS</b> & <b>MCA</b>	8-1547 (8.95) (VCS)	CONTACT
27	16	32	24	<b>TALKING HEADS</b> & <b>SIRE</b>	2-3205 (10.95) (VCS)	LITTLE CREATURES
28	38	32	24	<b>THE HOOTERS</b> & <b>COLUMBIA</b>	FC 3952 (9.95)	NERVOUS NIGHT
29	30	81	35	<b>PRINCE &amp; THE NEW POWER GENERATION</b> & <b>WARRNER BROS.</b>	2-1030 (8.95) (VCS)	AROUND THE WORLD IN A DAY
30	35	43	5	<b>STARSHIP</b> & <b>CAPIVARI</b>	1-5488 (8.95) (VCS)	KNEE DEEP IN THE HOOD
31	24	30	11	<b>SOUNDTRACK</b> & <b>MCA</b>	1-144 (8.95) (VCS)	BACK TO THE FUTURE
32	38	45	7	<b>THE THOMPSON TWINS</b> & <b>WINDUP</b>	8-1875 (8.95) (VCS)	HERE'S TO FUTURE DAYS
33	33	31	24	<b>EURYTHMICS</b> & <b>MCA</b>	8-1542 (8.95) (VCS)	BE YOURSELF TONIGHT
34	81	84	7	<b>ABC</b> & <b>MERCURY</b>	8-224 (8.95) (VCS)	HOW TO BE A ZILLONAIER
35	75	85	16	<b>SCORPIONS</b> & <b>MERCURY</b>	8-284 (8.95) (VCS)	WORLD WIDE LIVE
36	29	42	4	<b>STEVE RAY VAUGHAN</b> & <b>CAPITOL</b>	1-107 (8.95) (VCS)	SOUL TO SOUL
37	33	35	23	<b>NIGHT RANGER</b> & <b>AMM</b>	8-2553 (8.95) (VCS)	7 WISHES
38	44	35	16	<b>MR. MISTER</b> & <b>MCA</b>	8-2045 (8.95) (VCS)	WELCOME TO THE REAL WORLD
39	38	34	16	<b>DIO</b> & <b>MERCURY</b>	8-2742 (8.95) (VCS)	SACRED HEART
40	45	47	24	<b>ORCHESTRAL MANOEUVERS IN THE DARK</b> & <b>AMM</b>	8-1876 (8.95) (VCS)	CRUSH
41	35	35	24	<b>RATT</b> & <b>ATLANTIC</b>	8-227 (8.95) (VCS)	INVASION OF YOUR PRIVACY
42	16	81	16	<b>SOUNDTRACK</b> & <b>ATLANTIC</b>	8-225 (8.95) (VCS)	ST. ELMO'S FIRE
43	80	35	12	<b>CHEAP TRICK</b> & <b>EPIC</b>	1-39592	STANDING ON THE EDGE
44	47	47	35	<b>THE POWER STATION</b> & <b>CAPITOL</b>	1-1260 (8.95) (VCS)	THE POWER STATION
45	33	35	5	<b>ROGER DALTRY</b> & <b>ATLANTIC</b>	8-2124	LUNDA A RAGING MOON
46	35	85	16	<b>DON WHINLEY</b> & <b>CAPITOL</b>	8-2125 (10.95) (VCS)	BUILDING THE PERFECT BEAST
47	32	85	35	<b>BILLY OCEAN</b> & <b>AMM</b>	8-2126 (8.95) (VCS)	SUDDENLY
48	51	67	5	<b>MORRIS DAY</b> & <b>WARNER BROS.</b>	2-2825 (8.95) (VCS)	COLOR OF SUCCESS
49	33	60	4	<b>DIANA ROSS</b> & <b>AMM</b>	1-5422 (8.95) (VCS)	EATEN ALIVE
50	55	63	11	<b>MARBULLIN</b> & <b>CAPITOL</b>	1-12431 (8.95) (VCS)	MISPLACED CHILDHOOD
51	74	—	2	<b>KATE WINO</b> & <b>AMM</b>	8-2172 (8.95) (VCS)	HOURS OF LOVE
52	52	54	9	<b>YNGWIS MALMSTEEN</b> & <b>MCA</b>	8-229 (11.95) (VCS)	MARCHING OUT
53	54	56	10	<b>BOOGIE BROTHERS</b> & <b>EPIC</b>	1-12212 (8.95) (VCS)	CITY LIFE
54	48	42	10	<b>UB40</b> & <b>AMM</b>	8-2300 (10.95) (VCS)	LITTLE BAGGARDINO
55	56	51	73	<b>TINA TURNER</b> & <b>CAPITOL</b>	1-12320 (8.95) (VCS)	PRIVATE DANCER

	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	LABEL & NUMBER (DISTRIBUTING LABEL, VHS, 1/8" PRICE)	TITLE
56	60	85	4	<b>EDDIE MURPHY</b> & <b>CAPITOL</b>	1-1992 (9.95) (VCS)	HOW COULD IT BE
57	60	81	7	<b>SQUEEZE</b> & <b>AMM</b>	8-200 (8.95) (VCS)	COUSIN FRED
58	42	36	10	<b>JOHN WAITE</b> & <b>AMM</b>	1-174 (8.95) (VCS)	MASK OF SABLES
59	45	20	29	<b>HOWARD JOHNSON</b> & <b>ATLANTIC</b>	8-2075 (8.95) (VCS)	DREAM INTO ACTION
60	NEW	—	—	<b>OLIVIA NEWTON-JOHN</b> & <b>MCA</b>	6-151 (8.95) (VCS)	SOUL KISS
61	58	48	19	<b>R.E.M.</b> & <b>ATLANTIC</b>	8-228 (8.95) (VCS)	FABLES OF THE RECONSTRUCTION
62	64	70	5	<b>MAURICE WHITE</b> & <b>COLUMBIA</b>	FC 3953 (9.95)	MAURICE WHITE
63	63	57	25	<b>BOB JOY</b> & <b>MERCURY</b>	8-245 (8.95) (VCS)	7800 FAREWELL
64	71	79	40	<b>KLYMAXX</b> & <b>CORRELLATION</b>	1-271 (8.95) (VCS)	MEETING IN THE LADIES ROOM
65	61	52	12	<b>GOOLEY &amp; CUFFEY</b> & <b>WARNER BROS.</b>	1-104 (8.95) (VCS)	THE HISTORY MR. VOL. 1
66	84	35	23	<b>JOHN CHAFFERT/BEAVER BROWN BAND</b> & <b>SCOTTI BROWN</b>	2-2405 (8.95) (VCS)	TOUGH ALL OVER
67	66	12	7	<b>SHEILA E.</b> & <b>MCA</b>	2-1517 (10.95) (VCS)	ROMANCE 1600
68	78	33	16	<b>RENE &amp; ANGELA</b> & <b>CORRELLATION</b>	1-234 (8.95) (VCS)	STREET CALLED DESIRE
69	67	38	24	<b>AMY GRANT</b> & <b>AMM</b>	8-1600 (8.95) (VCS)	ROCKAWAY
70	70	62	5	<b>THE FAMILY</b> & <b>ATLANTIC</b>	8-2322 (10.95) (VCS)	THE FAMILY
71	36	116	5	<b>CHEECH &amp; CHONG</b> & <b>MCA</b>	8-1668 (8.95) (VCS)	GET OUT OF MY ROOM
72	35	35	5	<b>THE ROMANTICS</b> & <b>REPRISE</b>	1-240 (8.95) (VCS)	RHYTHM ROMANCE
73	16	38	38	<b>JESSE JOHNSON'S REVUE</b> & <b>AMM</b>	8-2024 (8.95) (VCS)	JESSE JOHNSON'S REVUE
74	38	84	16	<b>AC/DC</b> & <b>ATLANTIC</b>	8-2263 (8.95) (VCS)	FLY ON THE WALL
75	84	35	5	<b>MICHAEL McDONALD</b> & <b>WARNER BROS.</b>	2-215 (8.95) (VCS)	NO LOOPY BOP
76	42	35	7	<b>BILLY CRYSTAL</b> & <b>AMM</b>	8-2026 (8.95) (VCS)	MARVELOUS
77	67	16	24	<b>THE MOTELS</b> & <b>CAPITOL</b>	1-1237 (8.95) (VCS)	SHOCK
78	84	35	35	<b>DEBARGE</b> & <b>CAPITOL</b>	1-1232 (10.95) (VCS)	RHYTHM OF THE NIGHT
79	81	33	8	<b>S.9</b> & <b>MCA</b>	1-1045 (8.95) (VCS)	5.9
80	35	109	5	<b>THE CURE</b> & <b>ATLANTIC</b>	8-2437 (8.95) (VCS)	THE HEAD ON THE DOOR
81	47	74	24	<b>THE MANHATTAN TRANSFER</b> & <b>ATLANTIC</b>	8-2368 (8.95) (VCS)	VOICES
82	103	154	5	<b>KENNY ROGERS</b> & <b>MCA</b>	8-1742 (8.95) (VCS)	THE HEART OF THE MATTER
83	73	73	16	<b>CAMEO</b> & <b>ATLANTIC</b>	8-224 (8.95) (VCS)	SINGLE LIFE
84	79	16	38	<b>SADIE</b> & <b>REPRISE</b>	1-2053 (8.95) (VCS)	DIAMOND LIFE
85	38	109	7	<b>BOBBY WOMACK</b> & <b>EPIC</b>	1-1071 (8.95) (VCS)	SO MANY RIVERS
86	84	16	16	<b>STANLEY JORDAN</b> & <b>EPIC</b>	1-1071 (8.95) (VCS)	MAGIC TOUCH
87	86	95	5	<b>SAGA</b> & <b>REPRISE</b>	1-1071 (8.95) (VCS)	BEHAVIOUR
88	84	72	24	<b>LISA LISA/CULT JAM WITH FULL FORCE</b> & <b>LISA LISA</b>	1-1071 (8.95) (VCS)	LISA LISA, CULT JAM WITH FULL FORCE
89	81	38	106	<b>PHIL COLLINS</b> & <b>ATLANTIC</b>	8-2362 (8.95) (VCS)	FACE VALUE
90	91	79	109	<b>HUEY LEWIS &amp; THE NEWS</b> & <b>REPRISE</b>	1-1071 (8.95) (VCS)	SPORTS
91	103	5	5	<b>JOHN BUTCHER AXIS</b> & <b>CAPITOL</b>	1-12425 (8.95) (VCS)	ALONG THE AXIS
92	84	38	7	<b>FIVE STAR</b> & <b>MCA</b>	1-1071 (8.95) (VCS)	LURRY OF LIFE
93	84	16	16	<b>COCK ROBIN</b> & <b>COLUMBIA</b>	FC 3958 (9.95)	COCK ROBIN
94	86	84	16	<b>LUTHER VANDROSS</b> & <b>EPIC</b>	1-1071 (8.95) (VCS)	THE NIGHT I FELL IN LOVE
95	169	—	7	<b>RAY PARKER JR.</b> & <b>AMM</b>	8-2280 (8.95) (VCS)	SEX AND THE SINGLE MAN
96	84	93	12	<b>GLENN FREY</b> & <b>MCA</b>	8-250 (8.95) (VCS)	THE ALLIGHTER
97	89	83	16	<b>DEAD OR ALIVE</b> & <b>EPIC</b>	1-1071 (8.95) (VCS)	YOUTH QUARE
98	118	138	5	<b>STARPOINT</b> & <b>CAPITOL</b>	1-1071 (8.95) (VCS)	RESTLESS
99	83	16	38	<b>GEORGE THOROGOOD</b> & <b>MCA</b>	8-224 (8.95) (VCS)	MANEROCK
100	92	40	43	<b>SOUNDTRACK</b> & <b>MCA</b>	1-143 (8.95) (VCS)	BEVERLY HILLS COP
101	105	104	73	<b>PATTI LABELLE</b> & <b>EPIC</b>	1-1071 (8.95) (VCS)	PART I
102	100	89	18	<b>U2</b> & <b>ISLAND</b>	8-221 (8.95) (VCS)	THE UNFORGETTABLE FIRE
103	84	16	16	<b>SOUNDTRACK</b> & <b>CAPITOL</b>	1-1071 (8.95) (VCS)	MAD MAX BEYOND THUNDERDOME
104	114	120	10	<b>RONNIE MILLSAP</b> & <b>MCA</b>	8-224 (8.95) (VCS)	GREATTEST HITS VOL. 2
105	102	86	34	<b>THE MARY JANE GIRLS</b> & <b>WINDUP</b>	8-224 (8.95) (VCS)	ONLY FOUR YOU
106	104	92	10	<b>FAT BOYS</b> & <b>ATLANTIC</b>	8-224 (8.95) (VCS)	THE FAT BOYS ARE BACK
107	95	97	9	<b>NEAL YOUNG</b> & <b>COLUMBIA</b>	2-2888 (10.95) (VCS)	OLD WAYS
108	98	99	14	<b>MADONNA</b> & <b>ATLANTIC</b>	8-224 (8.95) (VCS)	MADONNA
109	113	114	107	<b>SOUNDTRACK</b> & <b>MERCURY</b>	8-224 (8.95) (VCS)	THE BIG CHILL
110	NEW	—	—	<b>SOUNDTRACK</b> & <b>ATLANTIC</b>	8-224 (8.95) (VCS)	WHITE NIGHTS

\* Albums with the greatest sales gains this week (VCS) Compact Disc available. \*\* Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units, a RIAA certification for sales of one million units with each additional million indicated by a number following the symbol. \* CBS Records does not issue a suggested list price for its product.

# MIDEM '86

Palais des Festivals  
Cannes, France  
January 27-31, 1986

20<sup>TH</sup>  
ANNIVERSARY

## RESERVE YOUR PLACE NOW AT THE 20TH ANNIVERSARY MARKET

The buzz has already started in the Music Industry. **MIDEM '86**. In its 20th year, the world's greatest music show is expected to top the incredible level of business achieved this year by the American Music Industry.

**MIDEM** is the music world's largest international marketplace. To celebrate its 20th year, **MIDEM '86** will be greater than ever, with over 7,500 professionals from 1,500 companies and 50 countries expected to participate.

*Be there to meet the top producers, record companies, music publishers, and independents. Be there to promote your records and catalogs, push your artists, or negotiate distribu-*

*tion rights. Be there to connect with music video service companies at MIDEM Video Clip. Be there to view the latest innovations in studio equipment. Be there to participate in the 3rd International Radio Program Market. And at MIDEM more than 900 journalists will be there to see you.*

*As an exhibitor, you'll find everything is done for you, including a fully furnished office with a phone and audio equipment. Just contact your local office for information about your stand and listening room.*

*But if all the business contacts in the world aren't enough, what else does **MIDEM '86** have in store for you?*

### CELEBRATIONS!

The 20th Anniversary is being marked by a series of glittering events including galas, concerts, live broadcasts, and pleasant surprises that we'll keep up our sleeves until you arrive.

It would take months and great expense to line up the kind of international contacts you will make each day at **MIDEM '86**. Take a moment now and pick up the phone or fill out the coupon to take advantage of this excellent business opportunity!

Please send the information without any obligation.

Name \_\_\_\_\_ Position \_\_\_\_\_

Company \_\_\_\_\_

Main activity of this company \_\_\_\_\_

Address \_\_\_\_\_ City/State \_\_\_\_\_

Country \_\_\_\_\_ Telephone \_\_\_\_\_

Please return to: USA and LATIN AMERICA: Perard Associates, Inc. Chuck Gebin and David Jacobi, 100 Lafayette Drive, Spouton, NY 11791, Tel: (516) 364-3686, Te: 6852011

UNITED KINGDOM: International Exhibition Organization Ltd Peter Rhodes, 9 Suffolk Street, London W9A 3PS, Tel: (01) 493-2347, Te: 25730

JAPAN: Intercommunications Japan Inc, Enaku Bldg, 1-12-9 Giza Chou-Ku, Tokyo 104, Tel: (3) 562-47-81, Te: J-32194

ALL OTHER COUNTRIES: MIDEM Organisation, 175, Avenue Victor Hugo, 75116 Paris (France), Tel: (33) 1 505 14 03, Te: 630547 M 0171

**AL GREEN**  
**Going Away (3:36)**  
 PRODUCE/ERS: Billie Marshall  
 WRITER: Al Green  
 PUBLISHERS: Al Green, GMM  
 A&M AM 2786

Return of a much-revered soul stylist and former pop star, now dedicated to spreading the Word, experimental message in an inspired performance

**PERBEE-POO**  
**A Guy (7:41)**  
 PRODUCE/ERS: Cap Hall, Lou Mathias  
 WRITERS: Solomon, Mikalyl Shifert, Cooper  
 Carter, Jonathan  
 PUBLISHERS: Ico, BMG, Warner, Caspary  
 Radio PR 7928 (12 inch single)

Outspoken singer records seems to conclude that no guy is fly enough to court (212) 582-3555.

**CONCEPT**  
**Mr. B.J. (5:04)**  
 PRODUCE/ERS: Ralph Johnson, Marcel E. East  
 WRITERS: Ralph Johnson, Marcel E. East  
 PUBLISHERS: Eury Sack, Eastman, ASCAP  
 Townsend FM 105 (12 inch single)

Radio without the radio, midtempo semi-spoof in almost too true to be good (Label based in Hollywood, Calif.

**RODANDE**  
**Pick-N-Choose (4:06)**  
 PRODUCE/ERS: Regis "Reg" Gordin  
 WRITERS: R. Taylor & Michael  
 PUBLISHERS: Herbshack Road New Port Plut  
 ACAP  
 Quest 7 28841

**RAYMOND HARRIS**  
**Go (4:10) (3:58)**  
 PRODUCE/ERS: Harry Harris  
 WRITERS: Harry Harris, Raymond Harris  
 PUBLISHERS: New Hope Music, Atlantic ACAP  
 Atlantic 7 85508 (12 inch version also available  
 Atlantic 8 85513)

Upbeat electronic, aerobic synthesized bass steals the show

**MONYAKA**  
**Street People (3:40) (Easy) (3:10)**  
 PRODUCE/ERS: Ernie Moore, Monyaka  
 WRITERS: Ernie Moore  
 PUBLISHERS: Ernie Moore, GMM  
 A&M SP 2154 (12 inch single)

Brooklyn's neo-ragga-funk fusion band brings clarity, muscle and vocal awareness to its label debut.

**DYASTY AND MIAMI**  
**Dynasty 940 (3:44)**  
 PRODUCE/ERS: Danny Davis  
 WRITERS: D. Rivers, J. Fisher, M. James  
 PUBLISHERS: Zomba ASCAP  
 Sony 401 9416 (12 inch vinyl) also available  
 Jive 201 94201

It had to happen. Blake, Kyrste and family immortalized on vinyl!

**SI HOMER & THE EVERLOUVIN' M.C.'S**  
**Shogun - We're Not Sucker M.C.'s (3:22)**  
 PRODUCE/ERS: Fred Casper, Chief KD, DJ Romeo  
 WRITERS: Chief KD, DJ Romeo, L. Johnson  
 PUBLISHERS: Jive, Polygram  
 WRITERS: J.P. 193 (12 inch single)

In which Run and D.M.C. get told a thing or two. Contact (516) 823-2112

**WILL KING**  
**Backed Up Against The Wall (3:57)**  
 PRODUCE/ERS: Victor Williams, Hal  
 WRITERS: J. Hall, B. King, B. Sandoz, B. Young  
 PUBLISHERS: TRAP BMG  
 Total Experience + TESA (4:30) (12 inch)  
 Total Experience + TESA (4:30) (12 inch)  
 Total Experience + TESA (4:30) (12 inch)  
 Total Experience + TESA (4:30) (12 inch)

Re-edited re-release on the 7-inch heads straight into the low-key funk book, originally reviewed Sept. 7.

**DAVID SANDRON**  
**Straight To The Heart (3:50)**  
 PRODUCE/ERS: Marjorie Miller  
 WRITERS: Marjorie Miller  
 PUBLISHERS: Polygram, BMG, ACAP  
 Warner Bros. 7 29254

**TELA COOPER**  
**Feel So Right (4:32)**  
 PRODUCE/ERS: Ernie Moore, Monyaka  
 WRITERS: Ernie Moore, L. Chomboth Jr.  
 PUBLISHERS: Ernie Moore  
 Atlantic/USA A-858 (12 inch single)  
 High tech disco-soul Contact: (212) 509-3950

## COUNTRY

**STEVE WARNER**  
**You Can Dream Of Me (3:55)**  
 PRODUCE/ERS: Tony Brown, Jimmy Brown  
 WRITERS: S. Warner, J. Hall  
 PUBLISHERS: Stone Mountain, Sun BMG  
 RCA 92 71

An easy-listen California country composition, low note guitar fills and tingling harmonies highlight the instrumentation

**WALTON JENNINGS**  
**The Devil On The Loose (2:41)**  
 PRODUCE/ERS: Jerry Brantley, Gary Senger  
 WRITER: Larry Whittington  
 PUBLISHERS: Geffen, Columbia, ACAP  
 RCA PB 14215

Jennings updates his four-square sound with this uncharacteristically righteous warning about the lurking perils of temptation, solid country rocking.

**JOHN ANDERSON**  
**Down In Tennessee (3:20)**  
 PRODUCE/ERS: John Anderson, Lou Bralley  
 WRITERS: John Anderson  
 WRITER: Howard Hoffman  
 PUBLISHERS: Capitol, Sony, March, ACAP  
 Warner Bros. 7 28955

The heartsock blues are well handled here by an artist who sings ballads with scars in every syllable

**STIVA & MICHAEL JOHNSON**  
**I Love You More (3:10)**  
 PRODUCE/ERS: Bruce Mather  
 WRITERS: Jerry Latham, Stan White  
 PUBLISHERS: Roundabout, J&SAC  
 RCA PB 14217

More like merry-go-round music than a believable love song, this composition nonetheless makes the most of the duo's warm harmonies and singalong phrasing.

**J.P. THOMAS**  
**It's Me That Needs You Most (3:40)**  
 PRODUCE/ERS: Gary Mack  
 WRITERS: Mike Chapman, Ricky Crane  
 PUBLISHERS: Arista, ACAP  
 Columbia 28 9547

Thomas and producer Klem dig into the Chinesepop catalog for a seamless, soaring song that emphasizes the singer's proficiency with adult country.

**GLEN CAMPBELL**  
**It's Just a Matter of Time (2:26)**  
 PRODUCE/ERS: Harold Shedd  
 WRITERS: Clete King, Brooks Brown, Bernard Hecht  
 PUBLISHERS: Epic, Jive, Square, BMG  
 Atlantic, Atlantic 7 89450

A casually interpreted cover of Brook Benton's 1958 hit, instead of wringing the blues out of the lyrics, Campbell opts for off-handed restraint.

**SOUTHERN PACIFIC**  
**Perfect Stranger (4:04)**  
 PRODUCE/ERS: Jon E. Norman, Southern Pacific  
 WRITERS: Jon E. Norman, Jimmy McHugh  
 PUBLISHERS: Epic, Jive, Square, BMG  
 Warner Bros. 7 28478

A book at rebroadcast, characterized by strong, swaggering lyrics, lush vocals and a straight-on trotting beat

**PATTY LOVELESS**  
**Lonely Days, Lonely Nights (4:25)**

**PRODUCERS:** Tony Brown, Ernie Gordin Jr.  
**WRITERS:** Ernie Moore  
**PUBLISHERS:** AMI, Warner, ACAP  
**MA:** 52534  
 Kentucky-to-Nashville import makes her major label debut here with a feisty, out-front foray that features the writer's shades of another upcoming MCA artist.

**JIM COLLINS**  
**What a Memory You'd Make (3:44)**  
 PRODUCE/ERS: Ray Beam  
 WRITERS: Tommy Boyce, Charlie Brock, Rory Bourke  
 PUBLISHERS: Epic, Chappell, RCA, ACAP  
**MA:** 52225 P. 1  
 Good beat to be a second charting single for Collins. Contact: Fischer & Lucas, Nashville

**RANDY McKNIGHT**  
**Angela Sunshine, California Rain (2:27)**  
 PRODUCE/ERS: Susan Margolis  
 WRITERS: Bruce Taylor, Mike Cunningham  
 PUBLISHERS: EMI, Sweet, Arista, BMG  
 Chrysl. 9 8695  
 Strong performance, effective imagery. Contact: (601) 728-6713

**BRUCE HAUSER & THE SAWMILL CREEK BAND**  
**I Just Came Back (To Break My Heart Again) (3:01)**  
 PRODUCE/ERS: Bob Mould  
 WRITERS: J.P. Pennington, Larry Corbett  
 PUBLISHERS: Pacific, Round BMG  
 Casper 45 280  
 Hauser sounds like Tompall Glazer without vibrato, major-league product in a billing. Contact: P.O. Box 30754, Williams, Mont. 39107.

**TWO HEARTS**  
**Two Hearts Can't Be Wrong (3:55)**  
 PRODUCE/ERS: Dick McQueen, Larry McNeil  
 WRITERS: Jerry Barber, Dennis Albaugh  
 PUBLISHERS: Epic, Jive, Square, BMG  
 MOJ 5831

# introducing Steven Halpern I Halpern Sounds

Now available:  
 the first seven releases  
 from the popular  
**Anti-Frantic Alternative™**  
 series.

Timeless 18-7833-1

Natural Light 18-7834-1

Connections 18-7838-1

Recollections 18-7823-1

Threshold 18-7301-1

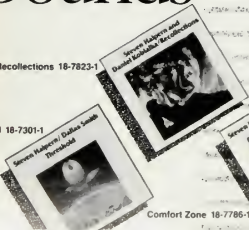
Comfort Zone 18-7786-1

Spectrum Suite 18-7770-1

Exquisitely beautiful music created by Steven Halpern and based on his unique understanding of how sound and music affect our body and mind.

Marketed by Gramavision, Inc. Distributed in the U.S.A. by PolyGram.

Available on Audiophile pressings and Chromium Dioxide B.A.S.E. cassettes.



TOP POP ALBUMS continued

WEEK	LAST WEEK	TITLES	ARTIST	LABEL & NUMBER (DISTRIBUTING LABEL) (WEEKS ON CHART)	TITLE	WEEK	LAST WEEK	TITLES	ARTIST	LABEL & NUMBER (DISTRIBUTING LABEL) (WEEKS ON CHART)	TITLE	
												1
111	101	3	GO WEST	1881 • NORTON DISTRIBUTION (ABC) (WKS. ON CHART)	GO WEST	196	153	182	ATLANTIC STARR	488 • 9015 (8) (W)	AS THE BAND TURNS	
012	145	152	BOB VANCELLI	48 • 48077 CBS (WKS. ON CHART)	BLACK CARS	197	142	125	YNGWIE MALMSTEEN	700 • 100P 925 (2) (W)	RISING FORCE	
013	137	139	MARSHALL CRENSHAW	888 • 88011 CBS (WKS. ON CHART)	DOWNTOWN	198	164	173	Z Z TOP	4 • 1277 (8) (W)	ELMINATOR	
014	146	—	TIMMY SHAW	48 • 48077 CBS (WKS. ON CHART)	WHAT'S	199	135	123	RUN D.M.C.	• 1000 • 1001 (2) (W) (W)	KING OF ROCK	
015	120	142	6 STRIPPER	1000 • 1001 (2) (W) (W)	SOLDIERS UNDER MY COMMAND	060	167	184	TA MARA & THE SEEN	48 • 48077 CBS (WKS. ON CHART)	TA MARA & THE SEEN	
016	132	176	SCOTTI POLITI	48 • 48077 CBS (WKS. ON CHART)	CUPID AND PSYCHE 85	162	138	130	SPYRO GYRA	1 • 1001 (2) (W) (W)	ALTERNATING CURRENTS	
117	106	96	DEWEAN MOORE	1 • 1001 (2) (W) (W)	SOME GREAT REWARD	163	115	115	THE BAR KAYS	100 • 1001 (2) (W) (W)	BANGING THE WALL	
118	116	127	BRUCE SPRINGSTEEN	48 • 48077 CBS (WKS. ON CHART)	BOYS AND GIRLS	164	128	128	SURVIVOR	• 1001 (2) (W) (W)	VITAL SIGNS	
119	119	117	NICK LONE & HIS CROWD	1000 • 1001 (2) (W) (W)	THE ROSE OF ENGLAND	065	135	129	JACK WAGNER	100 • 1001 (2) (W) (W)	LIGHTING UP THE NIGHT	
120	125	153	LYNNE MARSALIS	48 • 48077 CBS (WKS. ON CHART)	BLACK CODES FROM THE UNDERGROUND	166	156	149	KENNY LOGGINS	100 • 1001 (2) (W) (W)	VOI HANOMA	
121	110	114	PHIL COLLINS	48 • 48077 CBS (WKS. ON CHART)	HELLO! MUST BE GOING	067	190	190	ISLEY JASPER/ISLEY	• 1001 (2) (W) (W)	CARAVAN OF HOPE	
122	NEW	—	INXS	1000 • 1001 (2) (W) (W)	LISTEN LIKE THE WIVES	168	180	136	JOHN ILES	100 • 1001 (2) (W) (W)	LIBRA	
123	112	112	BRUCE SPRINGSTEEN	• 1001 (2) (W) (W)	BORN TO RUN	169	136	125	RICK VALES	100 • 1001 (2) (W) (W)	GLOW	
124	96	91	TONI PETTY	48 • 48077 CBS (WKS. ON CHART)	SOUTHERN ACCENTS	170	149	145	DUKE	• 1001 (2) (W) (W)	TOOTH & NAIL	
125	126	130	AIR SUPPLY	1000 • 1001 (2) (W) (W)	AIR SUPPLY	171	151	141	U2	• 1001 (2) (W) (W)	WAR	
126	109	101	LAURA BRANGAN	1000 • 1001 (2) (W) (W)	HOLD ME	072	194	—	THE DEL FUEGOS	100 • 1001 (2) (W) (W)	BOSTON, MASS	
127	127	124	TEARS FOR FEARS	1000 • 1001 (2) (W) (W)	THE HURTING	173	146	144	LIONEL RICHIE	100 • 1001 (2) (W) (W)	CANT SLOW DOWN	
128	108	102	TRU TUESDAY	1000 • 1001 (2) (W) (W)	VOICE'S CARRY	174	153	154	LOOSE END	100 • 1001 (2) (W) (W)	A LITTLE SENSE	
129	129	110	JENIFER HOLLADAY	1000 • 1001 (2) (W) (W)	SAU YOU LOVE ME	175	173	187	MOTLEY CRUE	• 1001 (2) (W) (W)	SHOUT AT THE DEVIL	
130	140	155	TODD RUNDGREN	1000 • 1001 (2) (W) (W)	A CAPPELLA	076	NEW	—	JEAN-LUC PONTI	100 • 1001 (2) (W) (W)	FABLES	
131	107	107	Y&T	1000 • 1001 (2) (W) (W)	OPEN FIRE	077	NEW	—	CRUZADOS	100 • 1001 (2) (W) (W)	CRUZADOS	
132	107	—	PHANTOM, ROCKER & SLICK	1000 • 1001 (2) (W) (W)	PHANTOM ROCKER & SLICK	178	150	150	QUANTERFLASH	1000 • 1001 (2) (W) (W)	BACK INTO BLUE	
133	137	102	THE POINTER SISTERS	1000 • 1001 (2) (W) (W)	BREAK OUT	179	181	181	ROANNE CASH	1000 • 1001 (2) (W) (W)	RHYTHM AND ROMANCE	
134	128	126	X	1000 • 1001 (2) (W) (W)	AINT LOVE GRAND	080	NEW	—	WANG CHUNG	1000 • 1001 (2) (W) (W)	TO LIVE AND DIE IN L.A.	
135	130	135	TALKING HEADS	1000 • 1001 (2) (W) (W)	STOP MAKING SENSE	181	183	189	ALABAMA	1000 • 1001 (2) (W) (W)	40 HOUR WEEK	
136	123	128	JOHN FOGERTY	1000 • 1001 (2) (W) (W)	CENTERFIELD	182	183	163	GEORGE THOROGOOD	1000 • 1001 (2) (W) (W)	BAD TO THE BONE	
137	134	103	KATRINA AND THE WAVES	1000 • 1001 (2) (W) (W)	KATRINA AND THE WAVES	183	142	142	NEW ORDER	1000 • 1001 (2) (W) (W)	DREAMLAND EXPRESS	
138	163	143	W.JENNINGS W.NELSON/J.CASH/KRISTOFFERSON	1000 • 1001 (2) (W) (W)	HIGHWAYMAN	184	169	166	NEW ORDER	1000 • 1001 (2) (W) (W)	LOW LIFE	
139	141	126	U2	• 1001 (2) (W) (W)	UNDER A BLOOD RED SKY	085	NEW	—	TRIUMPH	1000 • 1001 (2) (W) (W)	STAGES	
140	144	146	MICHAEL FRANKS	1000 • 1001 (2) (W) (W)	SKIN DEEP	184	174	155	THE DAZZ BAND	1000 • 1001 (2) (W) (W)	HOT SPOT	
141	122	118	JIMMY BUFFETT	1000 • 1001 (2) (W) (W)	THE LAST MANGO IN PARIS	187	142	105	10	SOUNDTRACK	1000 • 1001 (2) (W) (W)	WEIRD SCIENCE
042	163	141	ADAM ANT	1000 • 1001 (2) (W) (W)	VIVE LE ROCK	088	NEW	—	THE OUTFIELD	1000 • 1001 (2) (W) (W)	PLAY DEEP	
043	166	—	JANE WIEDLIN	1000 • 1001 (2) (W) (W)	JANE WEDLIN	089	NEW	—	FRE FAY SPROUT	1000 • 1001 (2) (W) (W)	TWO WHEELS GOOD	
144	131	127	SUZANNE Vega	1000 • 1001 (2) (W) (W)	SUZANNE Vega	090	NEW	—	KURTIS BLOW	1000 • 1001 (2) (W) (W)	AMERICA	
145	120	125	AL JARREAU	1000 • 1001 (2) (W) (W)	IN LONDON	191	191	—	15	GEORGE WINSTON	1000 • 1001 (2) (W) (W)	AUTUMN
146	133	113	JEFF BECK	1000 • 1001 (2) (W) (W)	FLASH	092	NEW	—	10	JOE LYNN TURNER	1000 • 1001 (2) (W) (W)	RESOLVO YOU
047	105	103	GEORGE WINSTON	1000 • 1001 (2) (W) (W)	DECEMBER	193	181	147	15	BRYAN ADAMS	1000 • 1001 (2) (W) (W)	CUTS LIKE A KNIFE
148	154	146	PRINCE & THE NEW POWER GENERATION	1000 • 1001 (2) (W) (W)	PURPLE RAIN	194	182	177	36	ANDREA BOLLER	1000 • 1001 (2) (W) (W)	WHITE WINGS
149	152	156	PINK FLOYD	1000 • 1001 (2) (W) (W)	DARK SIDE OF THE MOON	095	NEW	—	10	SAXON	1000 • 1001 (2) (W) (W)	ROCKNOLLENCE IS NO EXCUSE
150	121	121	ANDREW CYNONE	1000 • 1001 (2) (W) (W)	A.C.	196	195	125	25	CONK SHUN	1000 • 1001 (2) (W) (W)	ELECTRIC LADY
051	180	180	THE O'JAYS	1000 • 1001 (2) (W) (W)	LOVE FEVER	197	172	178	42	WUMK	1000 • 1001 (2) (W) (W)	FANTASTIC
052	171	—	2	1000 • 1001 (2) (W) (W)	KINSH GROOVE	198	192	200	21	LOUANE MACK	1000 • 1001 (2) (W) (W)	STRIKE LIKE LIGHTNING
153	158	164	3	1000 • 1001 (2) (W) (W)	AMADUUS	199	186	185	41	FOREGAGER	1000 • 1001 (2) (W) (W)	AGENT PROVOCATEUR
154	158	160	4	1000 • 1001 (2) (W) (W)	THE RIVER	200	200	139	240	LED ZEPPELIN	1000 • 1001 (2) (W) (W)	LED ZEPPELIN IV
155	158	158	5	1000 • 1001 (2) (W) (W)	DURRELL COLEMAN							

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

019	79	Marshall Crenshaw	113	Go West	111	Paul McCartney	101	Director's Menagerie	In The Park	40	Janet Turner	192
020	80	Columbia	177	Colbie & Crew	65	Colbie & Crew	65	The Outlaws	188	10	U2	141
021	81	Bob Vance	74	Black Cars	196	Black Cars	196	Ray Parker & The New Power Generation	124	10	Luther Vandross	94
022	82	Bob Vance	74	Black Cars	196	Black Cars	196	Phantom, Rocker & Slick	122	10	Bob Vance	111
023	83	Bob Vance	74	Black Cars	196	Black Cars	196	Phantom, Rocker & Slick	122	10	Bob Vance	111
024	84	Bob Vance	74	Black Cars	196	Black Cars	196	Phantom, Rocker & Slick	122	10	Bob Vance	111
025	85	Bob Vance	74	Black Cars	196	Black Cars	196	Phantom, Rocker & Slick	122	10	Bob Vance	111
026	86	Bob Vance	74	Black Cars	196	Black Cars	196	Phantom, Rocker & Slick	122	10	Bob Vance	111
027	87	Bob Vance	74	Black Cars	196	Black Cars	196	Phantom, Rocker & Slick	122	10	Bob Vance	111
028	88	Bob Vance	74	Black Cars	196	Black Cars	196	Phantom, Rocker & Slick	122	10	Bob Vance	111
029	89	Bob Vance	74	Black Cars	196	Black Cars	196	Phantom, Rocker & Slick	122	10	Bob Vance	111
030	90	Bob Vance	74	Black Cars	196	Black Cars	196	Phantom, Rocker & Slick	122	10	Bob Vance	111
031	91	Bob Vance	74	Black Cars	196	Black Cars	196	Phantom, Rocker & Slick	122	10	Bob Vance	111
032	92	Bob Vance	74	Black Cars	196	Black Cars	196	Phantom, Rocker & Slick	122	10	Bob Vance	111
033	93	Bob Vance	74	Black Cars	196	Black Cars	196	Phantom, Rocker & Slick	122	10	Bob Vance	111
034	94	Bob Vance	74	Black Cars	196	Black Cars	196	Phantom, Rocker & Slick	122	10	Bob Vance	111
035	95	Bob Vance	74	Black Cars	196	Black Cars	196	Phantom, Rocker & Slick	122	10	Bob Vance	111
036	96	Bob Vance	74	Black Cars	196	Black Cars	196	Phantom, Rocker & Slick	122	10	Bob Vance	111
037	97	Bob Vance	74	Black Cars	196	Black Cars	196	Phantom, Rocker & Slick	122	10	Bob Vance	111
038	98	Bob Vance	74	Black Cars	196	Black Cars	196	Phantom, Rocker & Slick	122	10	Bob Vance	111
039	99	Bob Vance	74	Black Cars	196	Black Cars	196	Phantom, Rocker & Slick	122	10	Bob Vance	111
040	100	Bob Vance	74	Black Cars	196	Black Cars	196	Phantom, Rocker & Slick	122	10	Bob Vance	111
041	101	Bob Vance	74	Black Cars	196	Black Cars	196	Phantom, Rocker & Slick	122	10	Bob Vance	111
042	102	Bob Vance	74	Black Cars	196	Black Cars	196	Phantom, Rocker & Slick	122	10	Bob Vance	111
043	103	Bob Vance	74	Black Cars	196	Black Cars	196	Phantom, Rocker & Slick	122	10	Bob Vance	111
044	104	Bob Vance	74	Black Cars	196	Black Cars	196	Phantom, Rocker & Slick	122	10	Bob Vance	111
045	105	Bob Vance	74	Black Cars	196	Black Cars	196	Phantom, Rocker & Slick	122	10	Bob Vance	111
046	106	Bob Vance	74	Black Cars	196	Black Cars	196	Phantom, Rocker & Slick	122	10	Bob Vance	111
047	107	Bob Vance	74	Black Cars	196	Black Cars	196	Phantom, Rocker & Slick	122	10	Bob Vance	111
048	108	Bob Vance	74	Black Cars	196	Black Cars	196	Phantom, Rocker & Slick	122	10	Bob Vance	111
049	109	Bob Vance	74	Black Cars	196	Black Cars	196	Phantom, Rocker & Slick	122	10	Bob Vance	111
050	110	Bob Vance	74	Black Cars	196	Black Cars	196	Phantom, Rocker & Slick	122	10	Bob Vance	111
051	111	Bob Vance	74	Black Cars	196	Black Cars	196	Phantom, Rocker & Slick	122	10	Bob Vance	111
052	112	Bob Vance	74	Black Cars	196	Black Cars	196	Phantom, Rocker & Slick	122	10	Bob Vance	111
053	113	Bob Vance	74	Black Cars	196	Black Cars	196	Phantom, Rocker & Slick	122	10	Bob Vance	111
054	114	Bob Vance	74	Black Cars	196	Black Cars	196	Phantom, Rocker & Slick	122	10	Bob Vance	111
055	115	Bob Vance	74	Black Cars	196	Black Cars	196	Phantom, Rocker & Slick	122	10	Bob Vance	111
056	116	Bob Vance	74	Black Cars	196	Black Cars	196	Phantom, Rocker & Slick	122	10	Bob Vance	111
057	117	Bob Vance	74	Black Cars	196	Black Cars	196	Phantom, Rocker & Slick	122	10	Bob Vance	111
058	118	Bob Vance	74	Black Cars	196	Black Cars	196	Phantom, Rocker & Slick	122	10	Bob Vance	111
059	119	Bob Vance	74	Black Cars	196	Black Cars	196	Phantom, Rocker & Slick	122	10	Bob Vance	111
060	120	Bob Vance	74	Black Cars	196	Black Cars	196	Phantom, Rocker & Slick				

## Nominations Set For Jukebox Music Awards

NASHVILLE Bruce Springsteen, Madonna and Prince are each in the running for three awards at the American Music Operators Assn.'s convention in Chicago, Oct. 31-Nov. 2. JB (for jukebox) Awards will be conferred in five categories.

Artist nominees are Springsteen, Madonna, Prince, Lionel Richie and Cyndi Lauper.

Record nominees include:  
**Rock**—"Born In The U.S.A.," Springsteen; "Material Girl," Madonna; "I Wanna Rock," Twisted Sister; "Glory Days," Springsteen; "When Does Cry," Prince.  
**Pop**—"Like A Virgin," Madonna; "Missing You," John Waite; "CBS," Topol; "John Fogerty: 'We Are The World,'" USA For Africa; "Stuck On You," Lionel Richie.

**Country**—"Attitude Adjustment," Hank Williams Jr.; "Does Fort Worth Ever Cross Your Mind," George Strait; "Mama He's Crazy," the Judds; "Seven Spanish Angels," Ray Charles & Willie Nelson; "The Cowboy Rides Away," George Strait.  
**Soul**—"Let's Hear It For The Boy," Deniece Williams; "Jump," the Pointer Sisters; "What's Love Got To Do With It," Tina Turner; "Purple Rain," Prince; "Better Be Good To Me," Tina Turner.

## NARM NIXES RATINGS

(Continued from page 3)

sider any form of ratings or warning stickers on their product.

The NARM board stated that should a rating or warning system be developed, it would "be an onerous interest on the part of the young people to purchase recordings containing warning notices. To put store clerks or store managers in the position of determining when, and under what circumstances, such recordings should be displayed or sold, would be an intolerable burden."

As part of its summary, the NARM board stated that "recording artists will understand parental concern and the need for sensitivity to conditions in the marketplace. A rating system or warning labels will not solve the problem; voluntary efforts can."

## Send For Your Free Copy Of This Brochure Before You Have Any More Cassettes Duplicated

**Cassette talk**

You really owe it to yourself and to your budget to find out how competitive E-Tone can be on your next audio cassette order.

For more than 20 years we've been supplying high quality, low cost SoundSheets to communicators in all fields: Entertainment, Advertising, Education, Religion, Employee Communications. Now we're putting this experience and know-how to work in high speed, high quality audio cassette duplicating too.

Your copy of "Cassettes Talk" has everything you need to help you make an ordering decision. Information on tape, shell, labels, packaging and pricing. And of course you can call or write E-Tone for answers to any other questions you may have.

**E-TONE** P.O. Box 7020 • Dept. 10  
 Clearwater, FL • 33718 7020

AUDIO CASSETTES • SOUNDSHEETS • PRINTING • MAILING

## Billboard Sets Vid Awards Cheech & Chong are Presenters

LOS ANGELES Cheech Marin of the film/video recording duo of Cheech & Chong, is set to co-host the Video Music Awards presentation during the upcoming Video Music Conference, Nov. 21-23, here at the Sheraton Premier Hotel. The closing ceremonies are scheduled for Saturday (23) evening from 9-11 p.m.

Other special events surrounding the Conference include:

- The world premiere screening Friday (22) evening to the creative conference by Mr. A. Parratt of Julie Lennon, a MCA Home Video release.

- A screening of "Party At Ground Zero," a Fishback (CBS) music video clip directed by new-comer Henry Selick, winner of the first 3M/AFI search for fresh music videos directorial talent.

- Meetings of Thursday (21) by the Recording Industry Assn. of America (RIAA) and the recently formed Academy of Home Video Arts & Sciences (AHVAS) according to Joe Cohen, AHVAS executive director, the creative and production committee, headed by MCA Home Video senior vice president Charles W. Wilson. Wilson, now finalize a partnership with production entity for its planned nationally televised home video award show in the fall of 1986.

- Meetings already committed to suites and exhibits at the conference include: Columbia Records, Wavelength Video, Sony Video

Software, Radio Vision International, Philip E. Elston Productions, Vertel, Videobox Networks, MTV, Arista Records, RCA Video Productions, RCA Records, The Post Group, PolyGram Music Video, Sight & Sound, Capitol Records, Sound Unlimited, RIAA, AHVAS, Astro Rock TV, Lumel Whiteman Graphic Design, Peter Carr Photography, Video Placement International, Nelson-Aved Technologies Inc., Optic Music and Eastman Kodak.

Billboard is still soliciting independent and foreign music video tapes for screening. Additional information can be obtained through Kris Sodeley at 318-542-3212.

Billboard's 7th Annual Video Music Conference also caps off a week that sees the National Academy of Video Arts and Sciences (NAVAS) 4th Annual American Video Awards show. That event, to be telecast Wednesday (20) by the ABC-TV network, will be held at the Wilshire Theatre here.

## THE BILLBOARD BOOK OF NUMBER ONE HITS

By FRED BISHOPSON  
 The music story of every Number One single from 'Rock Around the Clock' to 'We Are the World' at BOOKSTORES NOW

broadcast-oriented discussion, with Seth Winkelson, independent consultant; Carmella Caridi, Caridi Video; Paul Corbin, The Nashville Network; Charles Levinson, The Music Box/The Music Channel; Steve Leeds, US8; and Richard Blase, Video One/KROQ.

- "On Your Mark," an artist discussion with Cheech Marin, Cheech & Chong; Bill Washburn, Anniston, Jackie Jackson, the Jacksons; and Greg Kihn.

(Conference updates will appear in forthcoming issues.)

## RIAA FIRST HALFT RESULTS

(Continued from page 3)

in units from 1984 was 5.37% from 14.1 million, valued at \$47.5 million, to 15.0834 million. The most recent price increases were 45% in units and 36% in dollars.

CPIs, of course, subject to astronomical percentage increases, of little significance in view of their market entry state a year ago. Figures for the first six months of this year showed unit shipments of 115.9 million (CPI at a projected suggested list value of \$126.6 million. Comparable figures a year earlier were 1.5 million and \$30.6 million, respectively.

Singles shipments for the period this year, says the RIAA, were 60.5-million units, worth \$139.3 million at

retail. The 1984 totals were 64.8-million units, valued at \$141.2 million. Shipments of 8-tracks tumbled from 3.5-million units in 1984 to 1.8 million. In value the drop was to \$127 million from \$18.9 million. The RIAA notes that the figures just released include shipments of "We Are The World," a multi-plate-nation release which swelled the totals by an undiscussed amount. Not included in the statistical review are unauthorized imports, admitted or unauthorized, especially in the case of CDs.

Statement statistics are compiled from reports by RIAA members, estimated to account for up to 90% of the industry's total.

## GRAMMY RADIO SPECIALS

(Continued from page 1)

For the past three years, Los Angeles-based Goodphone Communications has worked with the National Academy of Recording Arts & Sciences (NARAS) to produce one-two-hour Grammy special for radio last year. Goodphone's program was carried by some 400 stations, a number that the company expects could triple with this year's presentation.

The 1986 event represents Goodphone's fourth year as the official producer of the Grammy radio programs. The Grammys' first tie with radio came in 1981 and 1982, with a local program in KTLA-Los Angeles (licensed to San Fernando), produced by Bill Moran. Moran and Goodphone chief Mike Harrison are co-executive producers of the 1986 Grammys.

In addition to giving the Grammys the widest radio exposure to date, the Goodphone package also marks a novelty in the radio syndication field in its use of the multi-format program. Culver City, Calif.-based Westwood One distributed the last three Goodphone Grammy specials, but a national syndicator for the 1986 package has not yet been selected.

According to NARAS national president Mike Greene and Goodphone's Harrison, the extensive 1986 Grammy coverage represents an increased level of mutual awareness and respect between NARAS and the radio community. As Greene puts it, "The Grammy radio broadcast has always been primarily a tv vehicle. But ultimately we are portraying an audio product, and this provides real fertile ground for exposure to radio.

"The problem with a one-time event," continues Greene, "is that it

has a limited appeal to national syndicators. The new, sustained coverage that Harrison came up with gives us the potential to hit five or six stations in each market."

This specialized coverage, says Greene, "removes the real focus of the Academy: to promote creativity, artistry and technology in all forms of music. We do not want to put special emphasis on any one type of music."

According to Harrison, the motivation to produce such elaborate Grammy radio coverage is the result of a trend wherein NARAS has become more directly involved, "and radio's recognition that 'the Grammys are a significant award."

The formats for which the two-hour programs will be produced in Spanish CHR/adult contemporary, club, black, AOR, country, jazz, classical, nostalgia and talk. Harrison says the talk radio piece will feature comments from NARAS executives and music critics. The special, he adds, may include a telephone-in segment, allowing listeners to call in with queries.

A former program director at KMET Los Angeles, Harrison will host the AOR special, while he reports that yet-unnamed top artists in each format will host their respective shows.

The Grammy specials will be available to one station per format in each market on a barter basis. National sponsors for the radio event has yet to be named. Harrison also investigating the possibility of providing a radio simulcast of the CBS-TV program.

**SACRIFICE**

Cost \$100,000 to build, must sell Only 4 of this magnificent custom-built limousine. Limited quantities. Order by discriminating buyer. \$54,500

Call Jim 213/650-9414

**DESIGN ARG Advertising**

We create great ads, album covers, logo design... You name it. We also set type, do layout, and we can do the printing on our own plants. We're ready to let our creativity & service matter.

160 N. Hollywood Blvd. N.Y.C. NY 10027 Tel. 738 2322

**APEXTON RECORDS MFG. CO.**

Largest and Only Quality Record Pressing Plant in N.Y.C. Area.

Why go out of state? Why pay premium prices to Brokers? Cassettes Duplicating Mastering • Plating • Printing

Call for Prices

Plant	New York Office
44-27 Purves St.	160 N. Hollywood Blvd.
LI-Ct, NY 11301	N.Y.C. NY 10027
(718) 491-1100	Tel. 738 2322
Telex 239685 ARMC	
	FD-302 (Rev. 11-27-65)



## DISC DISTRIBUTION CLASH ROUS

(Continued from page 1)

MCA has set a Nov. 25 release date for "Your Songs," a half-oriented anthology which lists for \$5.98. Both albums were produced by Gus Dudgeon. John's last three studio albums for RCA will also be released this fall.

Geffen has two October, but not yet released sets for November, both of which seek to reassert their former chart strength. Aerosmith's "Done With Mirrors" produced by Ted Templeman, is due Nov. 4; Asia's "Astra," produced by Mike Stone and Geoff Downes, is due Nov. 15. The latter is the album for Geffen by Aerosmith, their released six straight million-selling albums between 1973 and '78. Asia's 1982 debut album was a multi-platinum success, but their 1983 follow-up, "Alpha," barely eked out platinum.

Pat Benatar's "Seven The Hard Way," announced for October release, has been bumped back to November. She has also been bid for a seventh consecutive platinum album.

A strong contender for high-ticket gift giving is a five-record reissue set from both Dylan and Bob Dylan. Dubbed "Biograph," the box includes 18 unissued and rare tracks complementing some of Dylan's better-known compositions. The album is produced by Rogers' 30th for Columbia.

Also set for a Nov. 14 release from CBS are "Cut The Crap" by the Clash on Epic and Sade's second album, "By Your Side." The singer's first album, "Diamond Life," went platinum. "Tom Petty & the Heartbreakers, coming off a platinum album, "Solo Live," is also being released Nov. 25 with a double live album, "Pack Up The Plantation." The album is set to list for \$10.98.

## DEALERS PRECISE MERRY CHRISTMAS

(Continued from page 1)

with that configuration. We really think we can't do any better than the Christmas season for us."

Echoing recent findings presented at National Assn. of Recording Merchandisers (NARM) manufacturers and retailers in San Diego that the LP had ended its slide against cassettes [Billboard, Oct. 19], Bennett predicts that LP "might even be up" against the present cassette lead. "The 65% share for cassette sales is indicative of the cassette's strength in the market as a whole.

"I might even be buying at a 60/40 ratio favoring cassette," he says, "because the LP does so well for the first three weeks."

"Obviously cassettes are leading the race," says Lew Garrett, NARM album buyer for the 150-store Camelot chain in Canton, Ohio, who puts the chain's cassette-to-LP ratio at two to one. And although Garrett says he's not planning to do anything other than the same CD shortage as everyone else by trying to find the laser disks "wherever we can," he does predict a totally new upcoming holiday season.

"We think this will be our best season ever," he says. "All our fall goods are bought, and we're locked in and ready to go."

Artist's top release is Dionne Warwick's "Princess," which includes the AIDS benefit single "That's What Friends Are For." Featuring Steve Wonder, Elton John and Gladys Knight, Warwick's "Princess," 21, is co-produced by Bud Bacharach, Carol Bayer Sager, Alby Galperin, David Foster and Rod Temperton.

Dec. 19 release for the Alan Parsons Project's "Stereometry." The group broke a string of six consecutive gold or platinum studio albums earlier this year when "The Great Escape" stopped short of gold.

Numerous greatest hits sets are due before Christmas. In addition to Elton John's "Your Songs," these include: "Rogers' Short Stories" on EMI America, Donna Summer's "A Summer Collection" on Mercury, Spandau Ballet's "The Singles Collection" on Chrysalis, Jerry Hall's "Masterpieces" on Chrysalis, Patrice Rushen's "Anthology" on Elektra and Don Williams' "Greatest Hits, Vol. 4" on MCA.

Several soundtracks are also due in November and December. The most notable is "A Christmas Line" from PolyGram, produced by Brian Koppelman. The original cast album, released 10 years ago on Columbia, went gold.

Others include "Once Bitten" on MCA/Curb, featuring Real Life and the Roots, among others; "Cross Over Dreams" on Elektra, featuring Ruben Blades; and "What Comes Around" on EMI America, featuring Jerry Reed.

Also on MCA's smush success is the "Miami Vice" tv soundtrack, Warner Bros. is planning "Dallas: The Music Story,"

which will feature such label acts as Jerry Morrin and Crystal Gayle along with the best of the cut. As the Steve Kernal and Jenifer Harrison. The album, due Nov. 25, is being coordinated by Jim Ed Norman.

Numerous new music-oriented acts will have new albums before the end of the year. MCA plans a Nov. 1 release for Oingo Boingo's "Dead Man's Party," the group's first album since Danny Elfman's success with scoring the Pee Wee Herman movie, and Bronski Beat's "Hundreds And Thousands," a special 1981 release which combines three new songs with reissues of songs from the group's first album.

Other key new music releases due before year's end include "Catching Up With Despeche Mode" and Echo & the Bunnymen's "Songs To Learn And Remember," both on Sire, and Wall of Voodoo's "Seven Days In January" on IRS.

Top music releases due before Christmas include the Gap Band's "Gap Band VII" and Yarbrough & Peoples' "Guiltly," both from Total Experience/RCA, the latter on Warner Bros. "Masterpieces" on Warner Bros.; Smokey Robinson's "Smoke Signals" on Motown; Jermaine Stewart's "Francie Roman" on Ariana; and "Stephanie Mills" on Epic.

The month's top debut release is Herman Rarebell's "Herman Ze German & Friends" on Capitol. Rarebell is the drummer for the Scorpions, who last year broke up in Don Dokken, who will also return in November with a new Dokken album, "Under Lock And Key," on Ariana; and "The Group's Last Album," "Tooth And Nail," went gold.

which will feature such label acts as Jerry Morrin and Crystal Gayle along with the best of the cut. As the Steve Kernal and Jenifer Harrison. The album, due Nov. 25, is being coordinated by Jim Ed Norman.

Numerous new music-oriented acts will have new albums before the end of the year. MCA plans a Nov. 1 release for Oingo Boingo's "Dead Man's Party," the group's first album since Danny Elfman's success with scoring the Pee Wee Herman movie, and Bronski Beat's "Hundreds And Thousands," a special 1981 release which combines three new songs with reissues of songs from the group's first album.

Other key new music releases due before year's end include "Catching Up With Despeche Mode" and Echo & the Bunnymen's "Songs To Learn And Remember," both on Sire, and Wall of Voodoo's "Seven Days In January" on IRS.

Top music releases due before Christmas include the Gap Band's "Gap Band VII" and Yarbrough & Peoples' "Guiltly," both from Total Experience/RCA, the latter on Warner Bros. "Masterpieces" on Warner Bros.; Smokey Robinson's "Smoke Signals" on Motown; Jermaine Stewart's "Francie Roman" on Ariana; and "Stephanie Mills" on Epic.

The month's top debut release is Herman Rarebell's "Herman Ze German & Friends" on Capitol. Rarebell is the drummer for the Scorpions, who last year broke up in Don Dokken, who will also return in November with a new Dokken album, "Under Lock And Key," on Ariana; and "The Group's Last Album," "Tooth And Nail," went gold.

The CD configuration up beyond the norm. "We always get the stocking-stuffer in that last rush just before Christmas," says Evan Lasky, president of the 86-store Budget Tapes & Records in Denver. Similarly, Recorders, which is looking for strong gift-giving sales for broadly targeted packages like Billy Joel's "Greatest Hits, Vol. 1 & 2" adding that the retailer is "real interested in anything that appeals with the Streisand album."

Dealers are confident they can defuse the Compact Disc shortage for the season. "Christmas isn't a big buying period for us, per se," says Bob Simonds of CD-only wholesaler East Side Digital in Minneapolis.

"It's going to come down to 'What do you have in stock,' and that's going to help the most obscure titles sell through."

But beyond that, several retailers see January demand for CDs as a bigger problem. "I'm real concerned about January," says Bennett. "A lot of new players will be given for Christmas, and most of what we need in terms of CD inventory will be straggling in January."

At J&R Music World in New York, album buyer Debbie Morgan sees January CD sales as crucial. "We've been trying to buy through January, but that configuration," she says, "assuming that it will be as big as if not bigger than December for CDs."

The four-store web has been price

## VIDEO DISTRIBUTION CLASH ROUS

(Continued from page 1)

titles and high unit volumes of distributors, manufacturers claim distributors have lost their focus.

"In a nutshell, what has happened is the proliferation of companies has clouded the issue," says CBS/Fox Video president Len White. "Distributors are very good at what they do. They're just trying to do it to too many people." White contends, in a comment echoed by almost every supplier in the business.

CBS/Fox Video is the company that has been most vocal about direct distribution, publicly stating the number of accounts it is taking on, and in many cases which accounts they are. So far, the company is servicing nine retailers directly. By the end of the year, it will be handling 15 or 16, by next January. White says he sees CBS/Fox servicing at least 50 accounts directly.

"We have been the first to announce it. We have certainly been the last to implement it," he claims of his company's moves towards going direct.

Many distributors say they've been under the gun that are making many manufacturers go direct. But some maintain that these trends represent a danger to the industry as a whole, as suppliers risk gutting the existing network, and turning the business into a video shadow of the recent industry, complete with cut-throat product and returns.

"I think the manufacturers are losing their distributors by going direct," says wholesaler Stan Meyers, vice president of Sound Video Unlimited. Moves toward direct distribution and the attitudes they reflect are a danger to all sections of the industry, Meyers claims.

"It's the record business all over

promoting CDs aggressively in the competitive Manhattan market despite shortages." "We feel the time is now to develop the CD buyer," Morgan says. "I don't think the average new consumer knows about the shortage, and whoever promotes now gets that consumer in the future."

"It's a short selling season this year, and losing a week is a disturbing factor," says White. "January CD sales will more than compensate for that."

Assistance in preparing this story provided by Earl Paige in Los Angeles.

For fast action, use ACTIONMART at the Billboard Classified. Call Jeff Serrette toll free at (800) 223-7524 (NY residents dial 764-7388).

again. They're taking a staple out of our business, and allowing the mass retailer to have lost their focus, and use it as a lever item," he says.

As for how well distributors are handling product, wholesalers admit there are sometimes problems. "Some of the really good jobs, and others don't, and the ones who don't ruin it for all of us," says Artce's Bill Perrault. Artce has a very focused approach in terms of its distribution, the mass merchandise outlets he serves.

"We've got a whole team here that works with mass merchandisers. As the company has just developed a program which will give mass merchandisers direct access to its computer system, putting a terminal into the office of its most important accounts."

From the retail point of view, the problem with most distributors is that the structures they've developed fit the needs of the average video retailer, and not of the exceptional one, claims Gary Messenger of North America Video.

"The entire distribution network has been geared to that average retailer," says Messenger. The type of outlet the distribution system currently serves is rental-oriented, a small chain that needs few of the services that a store deeply involved in sales.

"Few stock catalog, few offer dating," Messenger says has gone direct. "The distributor is increased contact with suppliers. Now that he's gone direct with a number of manufacturers, he says. "We see somebody from the studio every day," a factor that makes planning promotions and other campaigns a lot easier.

"We were in a business where one guy held all the chips in the game, and that was the distributor," Boothe says. As one example of how going direct has helped a manufacturer, Boothe points to Prism Entertainment's Marvel Comics line. He says he's taken in 72 pieces for each of his franchises—approximately 100 stores—against the 15 to 36 he would have taken if Prism hadn't been going direct hand in assisting his efforts in marketing the title.

"As soon as [manufacturers] can identify big accounts who can pay bills, they'll sell direct for us," he says. "We're not going to end up leaving their distributors with accounts that don't pay very well," a policy that "in the long run" he contends will do more harm than good to the industry.

"That may not be the best thing to happen to the home video industry, he says. "None of these people [the manufacturers] seem to fully value their distributors." He says he's a distributor, but he's been going to end up leaving their distributors with accounts that don't pay very well, a policy that "in the long run" he contends will do more harm than good to the industry.

# Trans World States First in Series of Super Concerts

BY LINDA MOLESKI

NEW YORK Trans World Concerts will present its first in a series of live rock concerts to be held around the world on Dec. 27, with Duran Duran, Culture Club and a third band yet to be announced. Dubbed "Super Concert 1," the event is scheduled to be transmitted from California's Anaheim Stadium, according to show officials and band members who attended a press conference here last Monday (21).

Designed specifically for home entertainment, the event will air in the U.S. via cable television on a pay-per-view basis and on closed-circuit theatres across the country. Internationally, there will be live and delayed television feeds offered. It will also be broadcast simultaneously in FM stereo. Cable systems that will carry the event include American Television & Communications Corp. (ATC) and TeleCommunications Inc. (TCI), and show officials expect to have access to three out of the four million U.S. households equipped with pay-for-view television.

The concert has the potential to reach approximately 250 million people worldwide, said Brad Borison, president of the newly formed Los Angeles-based production company. Because of the new technology available and the popularity of music video, this "new mode of en-

tertainment can now work," he noted.

Though the logistics of the event are similar to those of last summer's "Super Concert," Borison wants to point out that this "is not a charity event," and its purpose was "primarily economic."

Production costs are expected to be between \$1 and \$1.5 million, said Borison, who hopes the project will gross around \$7 million. Though he wouldn't reveal what the bands would receive, he said that each time they received a substantial amount of money up front, and that they will share in the revenues generated by the event.

Tickets for the Anaheim show are scheduled to go on sale within the next two to three weeks and will be approximately \$17.50. It will cost cable subscribers about \$15 to have access to the show, and theatergoers will be charged \$12 to \$15. The event will be promoted through radio, MTV and newspaper print, and merchandise will be sold at the stadium, closed-circuit sites and selected retailers. There are no plans for a home video release.

Prostar Satellite Systems will carry the concert, which will be broadcast in Britain. Trans World officials plan on producing two or three of these live events per year. Artists that have already committed to future shows include the Police, David Bowie, Paul McCartney and the Rolling Stones as well as up-and-coming superstars.

TERRY WOODWARD of WANXOR'S/VIDEOWORKS will not be at the NARM one-stop conference in Scottsdale this week. He's involved in realigning two Beethoven stores he just purchased in Louisville and in completing a deal with Gene Pappin, Knoxville and Memphis, Tenn.-based Pappin industry veteran. Pappin is a former manager of Woodward's as his msn conglomerate out of Owensboro, Ky. In addition, Woodward picks up Pippin's Music Inn, the CD retailer in Knoxville, managed by Lynn Sillem, the laser-disk expert.

**MORE CONSOLIDATION?** Jim and Stu Schwartz are negotiating a possible "sales office" agreement with Kon Schaefer and Harvey Korman of Lakeside Dist., Cleveland. Details remain to be obtained, except that Stu Schwartz emphasized it will not be an "acquisition." It is understood that merchandise would be shipped to Cleveland accounts from the Lanham, Md. store. Harvey Korman, Schaefer and John Horn, former time sales chief, go along with the deal. Truck bears. At presstime, the likes of Jim Schwartz, Aaron Levy and Clive Davis were testifying in the Arizona federal district court litigation brought by Lenny and Angela Arnold. Details remain to be obtained. Pricing agreement over that label's departure from the Singers' warehouse several years back... Robey of "One Night in Bangkok" fame has snared her second screen role, a gun moll portrayal in the new Arnold Schwarzenegger flick, "Triple Identity." She'll be seen soon in Steven Spielberg's "The Money Pit."

**THE SPECS RECORDS'** stock float (Billboard, Oct. 3) not only sold out 100,000 shares at the \$6 opening price, but so far, the oversubscription situation is more than 60,000 shares through underwriters Ladenberg & Thalmann. The \$3,960,000 will be used to finance 12 new stores, six each in 1986-87, through the state of Florida. Kid Stuff Records added the new partner "Alice In Wonderland" prime time special for audio product. Show airs on CBS-TV near Christmas, featuring 39 different names, many in cameo roles... Bruce Ogilvie of Abbey Road Dist., Santa Ana, Calif. will be working with the new label, a partnership from MCA sales topser John Burns pledging one-stop-stops with a special CD price starting January 1986.

WEA testing a "Cassette Center" floor-standing aud-

ioscassette fixture in record/tape and book stores across the U.S. displaying the new Warner Audio Publishing spoken word series. Price up to \$14.95 for double sets, the series ranges from travel to health to complete pop music. "L.A. For A Friend," a single video with a combination of his Music Music Inn and his other labels' recorded product. It's a \$19.98 last Pocket Song series in a pocket book size (4-1/2 by 7-1/2") with one side containing a sound-alike vocaloid doing the original arrangements of the hits. On the B side of the cassette, only series has the same scoring sans vocals. Series range from the Beatles hits through the top songs of Michael Jackson and Lionel Richie... of Spang of Lionel Richie, his former mates, the Commodores, have departed Motown Records.

**THE COLORADO ALLIANCE FOR THE MENTALLY ILL** put together patients from 16 regional programs to make "L.A. For A Friend," a single video with lyrics from Danjany Music at \$1.99, with all profits going to the program... AFTRA and SAG negotiating have been huddling with industry reps to reach an agreement governing music videos since August. Truck bears. AFTRA members now are asked to call their local unions when they appear in music video productions under the interim agreement. Unions are trying to get some kind of payment for background singers on original recordings when those hits are used as the base for videos... Watch for a major video specialty store franchisor to reveal a concept wherein retailers would operate their stores normally during the day and at night become theatres showing major first-run releases in competition with established movie houses.

As anticipated (Billboard, Oct. 26) Sony Corp. has bought out CBS Inc.'s interest in Digital Audio Disc Corp., the CD plant they set up as a joint venture in the U.S. Haulie Ied, Michael Schaefer, president of Sony Music Industries, also assumes the presidency of DADC. CBS Records will continue to receive the bulk of the plant's output for the next two years under terms of an agreement between the two parties. DADC hopes to reach a production capacity of 25 million discs a year by the end of 1986.

Edited by JOHN SHIPP

# Capitol Distribution Pact Opens New Fields For Rhino

LOS ANGELES A new major distribution pact with Capitol underpins Rhino Records' evolution from a quirky, novelty-oriented label into a broad-based independent line that has juggled its early involvement with local Southern California rock and off the wall comedy with increased activity in licensed reissue packages.

The Santa Monica-based label, founded in the mid-70s as an informal spinoff of a local retail outlet, three devoted, reportedly negotiated with Capitol Records Services Group over the past two months. A U.S. distribution pact commenced Oct. 1. Rhino executives and Capitol Bronson indicates both companies are discussing additional alliances in product manufacturing, co-production of masters that would appear on Capitol, and international licensing.

The initial distribution deal was struck between Dennis White, executive vice president for Capitol Records, Beverly Hills, and president Richard Fos. Concurrent with the move to Capitol's branch system, Rhino has added former PolyGram West Coast branch chief Ken Hahn in a new executive niche.

The Rhino/Capitol deal coincides with the most ambitious Rhino package to date, a five album series

inspired by Dr. Demento's syndicated weekly radio show "Dr. Demento Presents The Greatest Novelty Songs Of All Time," being offered both as a deluxe boxed set and in individual volumes.

Other current releases, which Bronson assets comprise Rhino's strongest releases in its history, reflect the label's current base. A second album of '50s-styled covers of current hits by Big Daddy has already topped a top 20 single hit in the U.S. (Bruce Springsteen's "Dancing In The Dark"). Rhino's early involvement with wrestlers such as Fred Blaise meanwhile promotes "Busting Rocks," a new anthology, and a "TV Theme Sing-Along Album" marks a third novelty offering.

Yet Rhino has also become an active licensee for '50s and '60s rock and pop material otherwise neglected by mainstream labels, a thrust that continues with a new package of James Brown's greatest hits. Also in the packaging special Compact Disc anthologies as well, with an Everly Brothers CD, inspired by Rhino's recent reissues of the duo's early Caliente albums, due this fall. Also in packaging Little Richard CD, SAM STEIN/CLASSIC

# Major B'Cast Campaign in Works For MTV

BY STEVEN DUPLER

NEW YORK MTV's first new national broadcast and spot television consumer ad campaign in four years was rolled out last Saturday (26).

The multimillion campaign, which is based on the tag line, "MTV—Some People Just Don't Get It," was created by Lois Pitts Gerson, P/W/G&G, the agency responsible for the original four-year-old "I Want My MTV" program. It will run for three- and a-half weeks, with network coverage including both prime time and fringe, and spot tv to include 20 markets reaching more than 75% of MTV households an average of eight times. The first network tv spot will be seen on "Hill Street Blues" on Oct. 31.

Four spots have been created so far, with the new slogan delivered by John Cougar Mellencamp and Duran Duran's John Taylor. Additional spots are being planned, which will feature Bryan Adams and other artists. In addition, RCA act Starship reprise a one-line version of their current hit "We Built This Channel On Rock And Roll" at the end of some of the spots.

According to Tom Preston, senior vice president and general manager

Multimillion \$ Push

of affiliate sales and marketing for MTV Networks, the spots will be running on close to "three hundred million points per week," with schedules planned on "suitable environments," such as network shows "Miami Vice," "Hill Street Blues" and "Saturday Night Live," and cable channels such as "Nick at Night." He notes that longterm plans could include possible in-store promotional items for record/jacket outlets, similar to the "I Want My MTV" poster that has appeared in some stores.

Bob Friedman, MTV's director of marketing notes that more than 200 cable operators have already requested the spots, and will receive them free of charge. He adds that "any cable operator who asks for them will get them."

The campaign represents a departure from the cable music channel's previous look of fast-paced computer animation and graphics. In one of the most strikingly original type approaches from a podium, the spots were Elvis, then the Beatles, now it's MTV... and thunders on against the danger of the demon rock 'n' roll. The type of message that will create a lot of word-of-mouth, and that can only begin in terms of aspirations." "Characters in the other three

spots include a banana republic distributor bearing a striking resemblance to Fidel Castro snarling "We don't hate America, we hate MTV," and a Soviet military officer smugly talking about Western decadence and "those idiot white filmmakers." The fourth spot presents a "Hill Street Blues" character with horror his belief that "some of the junior executives actually watch MTV." The spots were directed by Ed Libonatti, with post-production done at the Tape House in L.A.

"It's no longer necessary for us to establish MTV's identity and position," Preston says. "Our recognition factor among the channel's subscribers is nearly 100 percent. So what we wanted to do is focus on the irreverent attitude, sensibility and environment of MTV."

MTV is not looking at the new campaign as a way to build subscriber levels, but rather as a method of "reaffirming what we stand for," says Preston. "The only way to dramatically increase subscriptions is through an campaign which produce one with a hard-hitting self response angle," adds Preston. He notes, though, that "this type of message will also create a lot of word-of-mouth, and that can only begin in terms of aspirations."

A dramatic space scene featuring a bright, glowing nebula on the left side, transitioning from white to purple and blue. In the center, a large, dark planet with a prominent ring system is visible. The background is a deep black space filled with numerous stars of varying brightness. The overall color palette is dominated by dark blues, purples, and whites.

**THEIR MISSION:  
TO BOLDLY GO  
WHERE NO BAND  
HAS GONE  
BEFORE**

**TOP**  
**AFTERBURNER**



**IT'S  
ZERO  
HOUR**